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### THE DEE: ITS ASPECT AND ITS HISTORY.

BY J. S. HOWSON, D.D.,  
DEAN OF CHESTER.

XI.

#### HALLS AND CASTLES.

BY ALFRED RIMMER, ESQ.

**S**WIGHTON MANOR was held by the secular canons of St. Werburgh before the Conquest, and they retained it at the time of the Domesday survey.

The present building was erected at the latter end of the fifteenth century by Simon Ripley, and is a very interesting specimen of the architecture of the period. It has been clumsily restored of late, and the unsightly crow-step gables, as they are commonly called, have been added, as shown in the annexed drawing; but in the year 1817 it was engraved for Ormerod's "Cheshire," and a very beautiful drawing of it is preserved in that work, where it is shown in its ancient form. Almost the only part of it which remains in its entirety is the central tower or entrance. The site of it is very delightful, and it commands a fine view of the Cheshire hills.

The river presents no very remarkable features as we ascend it from this point, until we arrive at Overton. It winds about considerably, and receives as a tributary the beautiful river Allyn, which runs through the vale of Gresford, in which there are some of the most charming residences in Wales; one especially, called Trevallyn Old Hall, with pointed gables and great stacks of chimneys, standing in a small but finely wooded park, is a very model of an English home.

From the junction of the Allyn with the Dee up to Overton, the river runs through clay banks, and the scenery along it is very tame; the distance is not above seven miles in a straight line, but the sinuosities of its course make its actual length about twice this distance. Near Bangor is Emral Hall, not occupied, and belonging to Sir Richard Puleston. Gredington Hall, the seat of Lord Kenyon; and Hanmer, and Bettisfield, both residences of Lord Hanmer, are not far away.

Acton Hall is the beautiful residence of Sir Robert Cunliffe, M.P., and is situated

in a very noble park which is well wooded. It is remarkable for having been the birth-place of Judge Jeffries, of notorious memory, of whom Lord Campbell, in his Lives of the Lord Chancellors, has made the following memorable statement. He declares that he undertook to write his biography with a sort of conviction that an infamous name had clung to him without quite sufficient cause; he had a strong impression that with all his faults he must have some redeeming feature in his character, and that his would be the grateful task to make the most of it, and stave off a little at least of the obloquy and almost terror that surround his name; but he declares, after his work was over, that he does not find one single plea he can urge in palliation of the universal detestation in which his memory has been held from his own times even to the present day.

Between Acton and the Dee lies the

pleasant estate of Gerwyn, the seat of Mr. Peel, a nephew of the late premier; and on the other side of the river is the delightful residence of Mr. Edmund Peel, the principal land-owner in this district. The park skirts the highway for nearly two miles, and is only separated from it by an open iron railing, which enables passers-by to enjoy the prospect of spreading oaks and undulating grass-slopes. The style of this house is Italian, and the colour is a warm ochre, slightly inclining to buff.

In the divers discussions that occur continually among the rival candidates for the various styles of architecture, it must be admitted that the advocates of English architecture have had quite the better of it. Indeed, for city and commercial purposes, the style which prevailed in our country during the fifteenth and sixteenth centuries is unquestionably the most effective and the most economical. This is perhaps gene-



*Bryn-y-Pys.*

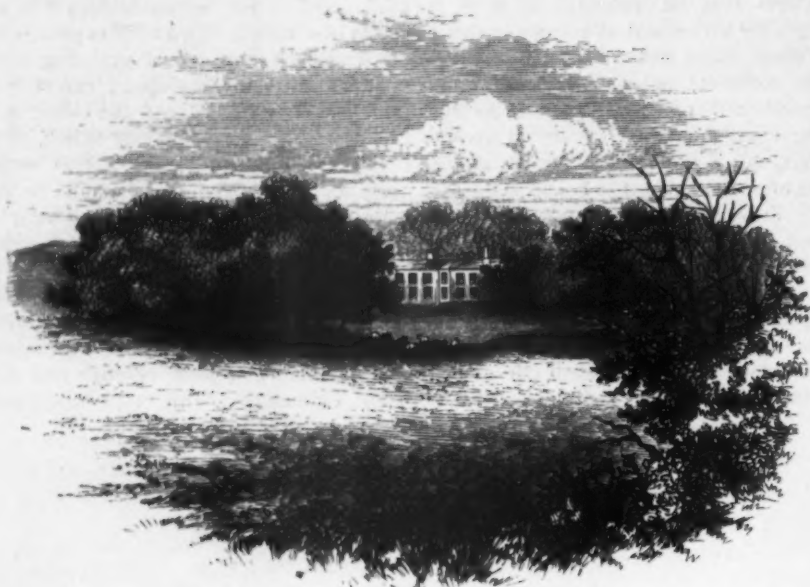
rally admitted; while, as to ecclesiastical purposes, of course there can be but one opinion. But it may be well not to lose sight entirely of this consideration. There is often much beauty in an Italian mansion when of good colour and in a proper situation. The eye finds a broad, flat space to rest upon; and if the colour of the building is sufficiently subdued, the elms and oaks of a park will supply outline, and depth, and variety. Indeed, with every feeling most strongly pronounced in favour of English architecture, such as the kind which prevailed some hundred years before Elizabeth, I must frankly say we are too apt to do injustice to classic styles. In a city they are out of place, and one passes by a Greek façade with a feeling of chill. Perhaps a better illustration of this could hardly be found than the commonly known example of the "Temple on the Ilissus."

It is, we hardly need to say, an Ionic building, with four columns in the gable front, all affirmed—and perhaps correctly so—to be perfect examples of the Greek Ionic style. Now it is more than probable that it exactly suited the rugged scenery it was designed for, and indeed stood out like a gem; those who had the privilege of seeing it in its entirety (for it has recently been destroyed) always said that such was its character. And the same remarks might easily apply to the Doric Portico which has been so often illustrated in early architectural books, and is called the "Gate of the Agora;" for this undoubtedly stood well among the rugged cliffs of the Acropolis, being a perfect example of a cold, calm, lifeless front. Well, perhaps few persons would easily suppose that these two celebrated porticos are precisely identical with the dreary fronts of the great



number of chapels of many denominations that stand back some few yards from the long lines of brick houses and shops in most of the large English towns—identical, because the stereotyped and easy form is

given in joiners' guides. These reflections occur from a slight examination of the front of Bryn-y-Pys. It is a very excellent example of a quiet Italian building, without pretentiousness, and is charmingly situated



*Plas Madoc, the Seat of G. H. Whalley, Esq., M.P.*

on an eminence of a well-timbered park. But all this is opening up a wide, and perhaps somewhat collateral subject.

On the opposite side of the river from Bryn-y-Pys is Rose Hill, a pleasant mansion; its park joins that of Erbistock.

The Dee skirts along them for nearly a mile; and some of the scenes upon it, especially near Rose Hill, are among the most beautiful in Wales. On the other side of the river again is a pleasant house called Overton Cottage, and of this, as of



*Knolton Hall.*

the two others last mentioned, it is satisfactory to say that no attempt at architectural effect has marred the quiet beauty of the landscape. A road goes above it at the back from which there is a lovely

scene, the house and its plantations and walks filling in a bend of the river.

At Erbistock is a ferry, which has already been engraved in the *Art-Journal*, and a church, which has recently been modernised.

There is, unfortunately, a high roof, which shows its side to the river above the trees, and is the only part of the church that is visible. It has not a very pleasant effect in the landscape. High roofs, if well managed, are good; but very commonly a chapel with low walls is overwhelmed with a vast acreage of roof that becomes the sole feature. It may be taken as a general rule, that except with peculiar and very skilful treatment, a high pitched roof requires high walls to rest on.

Knolton Hall is near this, and has been altered with much taste by Mr. R. C. Cotton, the late proprietor, a brother of Lord Combermere, who immortalised himself at the Battle of Waterloo. The front of Knolton is in black and white, after the fashion of so many houses in the south of Cheshire and Shropshire. It was a kind of large farm-house when Mr. Cotton purchased



*Avenue and Principal Entrance, Wynnestay.*

the estate; and perhaps it seemed to offer no very promising opportunity of being transformed into a country mansion; but it has been done very effectually, and a valuable specimen of antiquity is preserved to the country. The entrance-hall is large and peculiarly happy in its transformation.

Knolton Hall was once visited by Cromwell, who staid for some little time there, and is said to have greatly fancied it for a residence. The Dee skirts the woods for about a mile, and a footpath has been cut through them from whence there are many beautiful views of the country. This part of the river is certainly the most pleasing, more so now than Llangollen, which, with its railway stations and mines and quarries, has lost much of its beauty; in addition to which it is now built over with unsightly houses and little villas.

Pen-y-llan is the only residence of importance until we reach Wynnestay, the magnificent seat of Sir Watkin Williams



Wynn, the largest landowner in Wales. Wynnestay was formerly the residence of Madoc ap Gryffydd Maeler, who founded Valle Crucis Abbey. It came into possession of the Wynns by the intermarriage of one of the Gwedyr family of that name with the heiress of Eyton Evans. It is surrounded by a wall of about eight miles in length, and there are many herds of deer in the beautiful park.

The old Hall was unfortunately burned down in 1858, and a vast collection of valuable heirlooms, many of which had a national interest, were destroyed. The following is the description given of it by Pennant about eighty years ago:—"The

house has been built at various times. The most ancient part is a gateway of wood and plaister, dated 1616. On a tower within the court is this excellent distich, allusive to the name of the house: Wynne stay, or rest satisfied with the good things providence has so liberally showered on you.

*'Cui domus est victusque decens, cui patria dulcis,  
Sunt satis hæc vitæ, cætera cura labor.'*

The new part built by the first Sir Watkin is of itself a good house, yet was only a portion of a more extensive design. It is finished in that substantial yet neat manner becoming the seat of an honest *English* country gentleman, adapted to the recep-

tion of his worthy neighbours, who may experience his hospitality without dread of spoiling his frippery ornaments, becoming only the assembly-rooms of a town house or the villa of a great city." What Pennant would have thought of the present house it is impossible to say; the interior is exceedingly splendid, and the exterior may be described as a rather severe adaptation of the Louis Quatorze style. It has recently been finished by the present baronet at an enormous cost.

The avenue from Ruabon forms the subject of an engraving, and is about a mile in length, or perhaps a little more. It leads almost from the gates of the old



Wynnestay.

church, in which are many monuments of the Wynn family, including also the first of the family who left Gwyder to settle here. The father of this one, who died in 1678, has left behind him a letter of instructions to his chaplain, conveying so simple a picture of the relations which a country gentleman bore to his chaplain that the temptation is strong to introduce it.

"First you shall have the chamber I showed you in my gate, private to yourself, with lock and key and all necessaries. In the morning I expect you should rise and say prayers in my hall to my household below, before they go to work, and when

they come in at nyght; that you call before you all the workmen, specially to give and take accompt of them, of their belief, and of what Sir Meredith taught them. I beg you to continue for the most part in the lower house: you are to have only what is done there, that you may inform me of any disorder there; there is a baylif of husbandry and a porter, who will be commanded by you. The mornings after you be up, and have said pravers as afore, I wold you to bestow in study, or any commendable exercise of your body.

"Before dinner you are to com up and attend grace, or prayers if there be any

publicke; and to set up if there be not greater stranger above the chyl dren—who you are to teach in y<sup>r</sup> own chamber. When the table from half downwards is taken up, then you are to rise and to walk in the alleys near at hand until grace time, and to come in then for that purpose.

"After dinner, if I be busy, you may go to bowles, shuffel bord, or any other honest decent recreation till I go abroad. If you see me voyd of business, and go to ride abroad, you shall command a horse to be made ready for you by the grooms of the stable, and to go with me. If I go to bowles or shuffel bord, I shall lyke of your company

if the place be not made up with strangers I would have you go every Sunday in the year to some church hereabouts to preach, giving warning to the parish to bring the youths at afternoon in the church to be catechised, in which point is my greatest care that you be paynfull and dilygent. Avoyd the alehouse, to sytt and keepe drunkards company there, being the greatest discredit your function can have." The simplicity and arrogance of this document is charming, and brings to view more vividly the real position of landlord and chaplain than anything that even Macaulay has handed down to us in his history of England.

There is another seat of Sir Watkin Wynn on Bala Lake, which is perhaps more a luxurious shooting-box than a county mansion. Its grounds skirt the lake for some distance, and a drawing of it has already appeared in the chapter on Bala Lake.

Chirk Castle lies a little off the Dee, and is a place of very great interest. It was originally founded in the early part of the eleventh century, and has for many years been the residence of the family of Myddleton. Hugh Myddleton, who projected the New River scheme from Hertford to London, was a brother of the first Sir Thomas. The family has since assumed the name of Biddulph. There are very many interesting portraits in the house, and among others a full-length of Oliver Cromwell.

Near this place is Brynkinalt, a seat of Lord Arthur Hill Trevor, a relative of the late Duke of Wellington, and here much of the early life of the General was spent. This house is delightfully situated in a well-timbered park, but, as in the case of some others of which mention has been made, its architecture is rather old-fashioned Gothic.

Plas Madoc, which forms the subject of an illustration, is the seat of Mr. G. H. Whalley, the well-known member for Peterborough. It is an exceedingly pleasant residence, but rather spoiled by the great number of collieries that surround it.

Llangollen Valley generally disappoints a visitor who has had his expectations raised by its renowned name, and though larger and much longer than Gresford Vale, it is not so beautiful. Still there are some pleasant scenes in it, especially as we approach nearer to Corwen. Close to the village is the notable Plas Newydd, formerly the residence of Lady E. Butler and the Hon. Miss Ponsonby, who lived to a great age and affected much singularity, both in costume and habits, but succeeded nevertheless in gaining the respect of their neighbours. This house has been extravagantly eulogised, and its fame brought large numbers to its offer by auction, which took place very lately; but it was found not equal to the anticipations of the people.

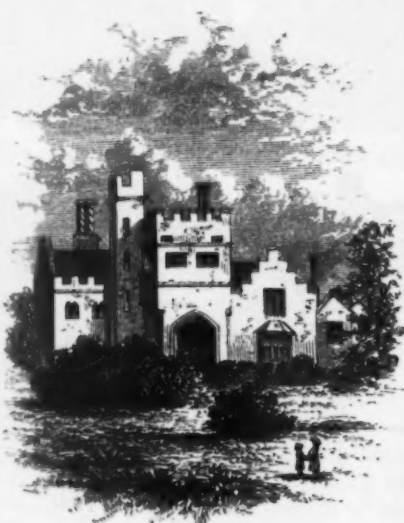
There are numerous residences along the river as far as Corwen, where we arrive at Rhaggatt, the seat of an ancient Welsh family named Lloyd, who owns a large estate on the side of the Dee; and on the opposite bank was the old Hall of Owen Glendower. A description of it, by a Welsh bard, still re-

mains, and in his eyes it seemed very splendid, equal in magnificence to what he imagined Westminster must be. It had, he said, nine halls with large wardrobes, no doubt the retainers' apartments. Then there was a wooden house near this, supported on posts, with eight apartments for guests.



Castle Dinas Bran.

There was also a church in the form of a cross, and several chapels. "The seat was surrounded with every conveniency for good living," says Pennant, "and every support to hospitality. A park, warren and pigeon-house, a mill, orchard and vineyard, a fish-



Saughton Tower.

pond filled with pike and gwyniads, the last introduced from Bala lake." The vestiges of the house are small. The moat is very apparent. The measurement of the area it enclosed is 46 paces by 26. Glendower had much to apprehend from the neighbouring fortress of Dinas Bran. Rug, pronounced like Reeg, is the residence of one of the Wynne

family, to whom it has recently descended; it is near Corwen, and delightfully situated on the Dee. It formerly belonged to the Vaughan family, who are lineally descended from Owen Glendower, and until lately there were many relics of the great Welsh chieftain in the house. Here the Welsh King Gryffydd ap Cynan was betrayed into the power of Hugh Lupus, Earl of Chester, and removed to the castle in that city, where he underwent twelve-years' imprisonment. On the attainder of Glendower, Rug was sold by Henry IV., to one of the Salusbury family.

Near Bala Lake is Palé Hall, a handsome modern building situated in a charming park, and it is pleasant to be able to add that it is quite in keeping with all its surroundings. The park is an ancient one, and the house stands on the site of a much older residence. Mr. Henry Robertson, sometime M.P. for Shrewsbury, lives here. He was the engineer for the viaduct over the Dee, which has already been noticed.

We have lingered so long on the lower parts of the Dee that there is not much room to describe Rhiwlas (pronounced Roo-las), the residence of the ancient family of Price. This house has lately been rebuilt, and, from the distant view we had of it, it seems to be a very handsome edifice. Pennant records that one of the family of Price was a member for the county in the Long Parliament, but was displaced in consequence of his loyalty to the King.

Many country-houses, as before has been said, have been passed by with an imperfect notice; and many more, I am painfully aware, have been omitted entirely; but the aim has been principally to offer a slight sketch of what travellers up the Dee might see without trouble or much delay.

## EXPLORATIONS IN ROME.

MR. J. W. PARKER, C.B., has made a public appeal for further support of the "Roman Exploration Fund." In it he says:—"The population of Rome is now increasing at an enormous rate, upwards of two thousand houses are now building in Rome, and in addition to these, great manufactories and large warehouses for commercial purposes are loudly called for; there is no saying what will be destroyed. The new City is building on the hills, on the site of the City of the Empire, not on the low ground where the City of the Pope was built. The great *agger* of Servius Tullius is almost gone. . . A portion of the inner foss, with the pavement at the bottom of it, was visible two years since. I am anxious to raise funds to save a section of it, as an Historical Monument. The monastery of S. Gregory, from which Augustine was sent to England to convert the Saxons to Christianity, must now be sold, with its large gardens, in which are some ruins of the house of S. Gregory himself, and in another part the remains of the Porta Capena, and the site of the *camena* or the Grove of the Muses. The greater part of the Forum of Augustus is occupied by a great nunnery, the blank wall of which (thirty feet high), on the side of one of the principal thoroughfares of Rome, is familiar to most visitors. The other wall of that nunnery is one of the walls of the Early Kings of Rome, part of which still stands there, fifty feet high and twelve feet thick. . . . All the outer part of the great *Thermae* of Caracalla must be sold, and it is not unlikely to have a manufactory built upon it."



## THE BRITISH ARTISAN AT THE VIENNA EXHIBITION.\*

In precious metals, as regards their uses for presentation, and for table decorations, there are many examples of very great excellence. Herman, of Vienna, exhibits, as a centre-piece, a very charming representation of the Sleeping Beauty; the various figures are shown as arrested by sleep at their several occupations, their modelling is very fine and very true, the chasing exquisite. This is among the best exhibited. In German works of the kind, a good example, but somewhat unpleasant from the excessive hardness of its chasing, is a group representing the Emperor of Germany surrounded by his generals, the work of Sy and Wagner, of Berlin. Also a shield presented to General Werder, commemorative of the Franco-German War: portraits in enamel and heraldic devices, well executed, fill up compartments. A centre-piece, the support of which was modelled by the Princess Royal of Prussia, consists of a very graceful female figure, resting against a rock, round the base of which shells are arranged: this work would do credit to an industrial designer. Vollgold and Shonnes display a very graceful centre-piece, which we have already introduced (see p. 184), embellished and enriched with figures; when in use the large tazza at the base is intended to be filled with natural flowers. A new feature also is found among the works of this firm; a plateau, silvered plate-glass surface, broken up by the introduction of etched lines and ornament, into which gold is introduced, that deprives it of the looking-glass-like appearance so commonly apparent in such pieces of table-adornment as are produced in this country and elsewhere. Potinkoff, a Russian exhibitor, shows how much table-accessories in the precious metals could be appropriately enriched by the etching process being employed to produce sunk surfaces, and how the elevated portions may be decorated with *niello*. In this latter process, Russia shows the most successfully large examples of any nation; and it is to be hoped English taste will ere long recognise the introduction of *niello* as a means of decorating forms the beauty of which depends on the preservation of contour unbroken by projections. Another Russian exhibitor, Owtshinnikoff, shows the boldest example of *repoussé* work in the Exhibition—so bold as to render it doubtful how far it was legitimately produced by the process named. Great skill must have been exercised in the production of this example, which is a *tour de force* in its class. In the Dutch works, by Van Kempen, a punch-bowl, supported by two exceedingly spiritedly modelled eagles, well chased (engraved by us on p. 218), divides attention with a large vase recording the abolition of slavery; on the apex of the vase, is the genius of Freedom; on each side groups are introduced, illustrating the blessing of liberty on the one, on the other the thralldom of slavery.

The Scandinavian element as the "motif" is admirably shown in the works of Christesen of Denmark, the decoration being chiefly produced by means of wire bent into various forms and patterns, similar in style to the examples of jewellery introduced by us (see pp. 188-220). Even the comparatively small kingdom of Norway shows how, by the use of work of a filigree character, great beauty could be achieved in a centre-piece, its skeleton framework being filled up with artistically-bent wires: this example is eminently suggestive of what may be accomplished by simple means.

Spain still contains some lingering elements of its clever art-working in iron and steel, particularly the latter, shown in embossed shields, caskets, vases, &c. A charming example, and most instructive, is a vase, steel damascened with gold, "*repoussé*," sculptured, and graven; it demonstrates how well Placido Zuloaga had pondered over, and studied out, examples to be found in his country, and how well he could practically apply them.

Those who recognise in France the mainspring of the most refined in Art united to Industry, will be delighted to recognise her presence in this Exhibition—represented by, in manufactures, 4,000 exhibitors, asserting her right as the exponent of ornament and all the processes of a refined or "revived" kind, for which her productions in precious metals, bronze, &c., were celebrated, and are now, as in the days of her prosperity, *i.e.* previous to 1870, equally excellent. Her Barbediennes, Christofles, and Bouchérons exhibit some of the most exquisite works, in the bronzes and enamels of the first-named; the *repoussé* works of the second, however, are challenged by those of Elkington. Exquisite as are the *repoussé* examples of Christofle, he has nothing on his stall to equal the Helicon vase of the English manufacturer; in its working out are united the processes of the "*repoussé*" worker in silver and steel, the "*damascener*," the riffler and chaser—"each adding to each a double charm." This example alone, with others to bear evidence of general excellence, is a proud trophy of what English manufacturers can accomplish when the desire to excel is present.

It may be well to point out how very successful Messrs. Christofle are in taking full advantage of the processes of etching and engine-turning for the decorative enrichments of their plated wares of an ordinary kind; and on their best works how excellent are their enamels *champlevé* and *cloisonné*, also their clever and ingenious process of apparently inlaying, simply by depositing different metals on other metals, producing thereby the effect of inlay; the admirable results arising from the process being well shown on a number of bronze vases, and many other works of a valuable and instructive character, in the decoration of which the processes alluded to are admirably illustrated.

The largest example of *cloisonné* enamels in the Exhibition is found in the stall of Barbedienne and Co., not, however, produced at their establishment; two of the examples are five feet in height, each in one piece: these illustrate what the Chinese can do in this difficult art, but the manufacturers named can show objects of this kind perfect, but done in pieces, the style "*champlevé*," the parts being united with metal mounts; also very skilful examples of inlaying by the process already described. They exhibit some exquisite examples, among others a pair of candelabra, "inlaid," or encrusted with silver, which are full of suggestive hints.

Among the celebrated statues in metal produced by the ancient Greeks, we are told how some blushed, others were pale with grief; in such cases the statues were built up with solid blocks of metal of different colours, which were then sculptured: a like effect has been well accomplished by superficial coating by means of the deposit process. The effect is very charming: it is more varied than the ordinary "parcel" gilding (confined usually to silver and gold only), the range of metals being very much extended, as various coloured golds (red, yellow, green), silver, copper of different shades and platinum; gradations in tones of the latter metals serving to indicate drapery, &c. It may, however, be questioned if the beauty of the examples shown (exceptionally) by the French exhibitors could be preserved permanently, under the ordinary conditions in which statues are placed.

The allusion to enamelling would be incomplete did we not refer to the examples of enamelling found on the stall of Elkington—this in order to illustrate the assimilative power of English industrial talent in regard to Art-processes. In the brief space of a couple of years this firm has successfully solved the problem of Japanese "*cloisonné*" enamelling, and exhibits examples of equal excellence with originals produced in the country named: of this the tazza, illustrative of St. George overcoming the Dragon, with other examples, will be examined with pleasure, and the success which has followed their introduction of *niello* is equally well shown in their casket (introduced at the foot of p. 213); for the exquisite beauty of their *repoussé* examples, so far as wood-engraving can express it, we refer to pp. 278 and 279. Apart from the high artistic character of their display,

there are other considerations in connection with works of an ordinary kind which place them far above other exhibitors of electro-plate wares: their metal, German silver, is of a much superior quality, the surface better, the deposited silver more permanently attached, and the finish altogether in advance of any examples exhibited by continental manufacturers in the electro-plate trade.

In works in brass the productions exhibited by Austria, Germany, and France, show nothing of any great importance; the old *espagnolette* fastenings, door-fittings and brass-founding for cabinet work, the ornamental parts of which manifest no new features in modelling or finish; the same varieties of bronzing, texture of matting, quite as rough surface, made as bright as "scratch" finish or a thin film of gold can render them. Among the Austrian exhibits there is, however, a series of small objects—inkstands, jewel-caskets, match-boxes, and dressing-table appendages—uniting use and ornament, in brass or bronze, coated with gold deposited thereon, associated with steel-coloured bronzing; the bronze, admirable in its brilliant, steely tone, attracts attention by the style of ornament, from which English modellers could get a hint. These examples demonstrate how purely mechanical appliances, prosaic in themselves—as wheels, levers, windlasses, anchors, or chains—when artistically arranged and grouped, become productive of the sensation of the agreeable, if not the beautiful. The brass-work of Russia resembles, more than any other, the best English work, strong, substantial, and good. A pair of large gates, geometric in ornament, lacks finish, but the work on them is really good.

In gas-fittings several Austrian and German examples of chandeliers show a better application of English-made ornamental tube than in specimens exhibited by English manufacturers, who exhibit the same class of articles; the latter suffering a little by comparison with the more highly ornamental character of very much larger examples, made and used on the continent for lighting *cafés*, *restaurants*, and public rooms. Not unfrequently these appear to have been formed by uniting together some half-dozen chandeliers to one central stem. The free use of ornament cast in zinc, or "spelter," of glass lustre-drops (cheap in Austria and Germany), a very liberal use of leaf-gold and bronze-powder of various colours, scarcely conceal their very imperfect workmanship. In the element of workmanship essential in a chandelier or other gas-fitting, the balance is all in favour of the English manufacturers, who, as their exhibits show, have made very great progress in design since 1867. Still it cannot be concealed they lack, even now, the ease, artistic freedom, and abandon of foreign examples, where familiarity with styles of ornament lends confidence to the designer; and purchasers, not sticklers for strict adhesion to style, fail to remark little incongruities, being captivated by the glitter and united effect of a chandelier as a whole.

It is still evident where the Gothic or Middle-Age period of design is attempted in lamps or chandeliers. Continental nations, despite their numerous examples and authorities to guide them, are constantly forgetting that metal is stronger than wood or stone; yet every ornament demonstrates a "wood" or "stone" treatment, being cast. They have yet to realize the effect of "sun piercing" thin metal and "beating it up," and rely on the polish of the natural metal, apart from powder-bronze or leaf-gold.

As regards working in iron or steel in other than their ornamental forms, we have but little to do, only this: if the manipulation of wrought iron into an armour 20 feet by 7 feet, 10 inches thick, bent to a radius of 13 feet 6 inches, weighing, when brought from the furnace, thirty-three tons, is not a very much greater proof of the overcoming mechanical difficulties and the might of English manufacturers, than the production of a column of cast steel of 45 tons weight, useless in its present form, produced by emptying the contents of many crucibles of melted steel into a "drawwell" shaped cavity. The excellence of the quality of the steel is not questioned; the difficulty in manipulation in producing the former

\* Continued from p. 296.

example, *i.e.*, the armour-plate, over the latter, (the steel cylindrical block) being much greater—the former is fitted for practical application at once, the latter requires still to be manipulated. The Prussian armour-clad, *Bornossia*, will owe to the Cyclops Steel and Iron Works of Cammels, of Sheffield, her power of waging warfare on the sea—offensive and defensive. We may remark the steel-cylinder or ingot is produced by the justly renowned Krupp of Essen, in Prussia. Both the examples of their kind are exceptional; the largest mass of welded iron, the largest mass of welded steel, ever produced. In ornamental works in iron and steel, in iron-castings, some disappointment will be experienced in observing that Prussia scarcely maintains its celebrity as to the excellence of its iron-jewelry, known as "Berlin," in all probability arising from her no longer requiring to exchange her trinkets in gold for those made in iron. Something like half a century has past since it was necessary her people should do so. The celebrity of her iron trinkets had its origin in noble sacrifice. Waging unequal war with the first Napoleon, with a limited exchequer, jewels and trinkets in the possession of the nobility and middle classes were freely sent to the national treasury. In exchange, rings and other tasteful ornaments in cast iron were given, bearing record of sacrifice in the inscription, "I gave gold for iron." The application of Art to the production of small minute castings, as iron-jewelry, led to more care being exercised in the production of larger castings, and thus the influences arising from the necessities of a nation have now become apparent in the cast-iron work of all nations, seen in the present Exhibition in the smooth-skinned, sharp, artistic castings in iron of the Val du D'Osne Company (France); in the contributions of the Colebrook Dale Company; in Sheffield grate and stove castings, and in the exhibits of Feetham and of Benham. Examples of wrought iron of an ornamental kind never look better than when they leave the blacksmith with as little finish upon them as possible; the less of the whitemith element about them the better. Germany and France, celebrated as the treasures of what was best in iron-work wrought by cunning hands, in their modern exhibits do not show many examples of legitimate blacksmith's work; the majority having been subjected to the whitemith's operations. The French workers in wrought-iron display some exquisite grille and other minute work in iron. There are examples of hinges to be seen in the Austrian and German courts; some very good and artistic iron-work in hinges, handles, &c., for church-doors; but it is impossible to gain any knowledge of how far, or how well or badly, the blacksmith did his work; the true test of skilful ornamental iron-working is only to be found where the hammer-marks are left, and the work fitted together, as in Matsys's well-cover at Antwerp. The success which has followed the "revived" art of working iron skilfully by forging into objects useful and ornamental in England, had its origin in old examples left from the hammer only. A capital and most illustrative example will be found in the exquisitely worked foliated work in the gates of Barnards and Bishop (engraved on p. 217). There is no work of equal merit in its class shown.

In chiselling in cold steel, the sword and dagger handles, gun-locks, butt-plates, of other countries than England, show how much Art can be, and has been, employed to decorate them: the beauty and exquisite skill with which these are invested manifest that in this direction the Austrian, French, and Spanish metal-sculptors are ahead of us. It is just possible that guns are more serviceable when decorated with engraving only; we, however, are regarding the decoration as developing the power of Art-processes as applied to other uses, and it is to be regretted that, as regards the process of "chiselling," or sculpturing, iron or steel, skilful execution when required in England has to be sought for from the more artistically educated artisans of other countries.

Whether the japanners of England and its manufacturers of decorated *papier maché* had not the courage to exhibit other than through merchant-representatives, it is not our

business to inquire; but no trade practised in England could possibly have achieved a greater triumph if it had looked after its own interests. The exhibits of these *specialités* by Austria and Germany are exceedingly inferior, and show no advance over those seen in Paris six years previously. Where imitations of woods are attempted they are failures; floral decorations are equally so; pictorial subjects—the less said about these the better; transfer-work is most imperfectly accomplished; imitations of oriental styles of ornamentation are more successful. The best exhibits of *papier maché* shown, some of which are decorated with pearl, were sent from Rotterdam; on one of which, curiously enough, the subject selected for the decoration is the Tomb of Lord Byron, Hucknall Church, Nottinghamshire, seen by moonlight. In each and all of the examples the inlay of the pearl is not successfully accomplished; the pieces project above the surface owing to lack of a sufficient body of japan; the surface is thus irregular, and the "handing" indifferent. No new development, either as regards ornament or processes, is apparent in the exhibits of any of the countries in the departments of industry named.

"What is it? O! I see; one bed on which one not even yawns;" was the remark of a witty Frenchman, as he looked on the over-decorated state bedstead contributed by Carl Leistler & Son, of Vienna, to the Exhibition of 1851 in London. The remark is indicative of the character of the furniture exhibited in the present exhibition; it is full of ornament to repletion. A skilful artistic carving on the rarest woods, rendered brighter with polish; clever veneering on irregular surfaces, all attest the "cunning" of the Austrian cabinet-maker. Splendour of effect is more cared for than fitness—the former, being the end aimed at, is completely achieved. Much, however, can be gained by English workmen in the trade by the inspection of the Austrian furniture; it will teach him, if nothing more, what to avoid—and make him all the better satisfied and prouder of the furniture exhibited by Jackson and Graham—wherever quiet and good form is enriched by inlays of valuable wood, further enriched by carvings which tell of artistic sculpture in wood, and how *iapis lazuli* and jasper may add by imparting their beauty to the quiet beauty of a beautiful unity. There are other English contributors of furniture. It is no mean tribute to the excellence of English cabinet-makers, that foreign competitors place the works of Jackson and Graham on an equality with their own most *recherché* examples, while they unanimously concur in their opinions as to the excellence and beauty of English workmanship.

With the defects in the arrangement, &c., of the Vienna Exhibition, which, in all probability, are rendered more apparent by its brilliancy as a whole, it stands out in noble relief as the mightiest display of industry since the world began.

If, as Englishmen, the feelings of triumph are mingled with others which tell not of our own strength, have we achieved all the results in the department of Art-industry? If French genius has helped English hands, English minds have directed, cropped exuberant fancies, and controlled within the limits of good and refined taste. The present Exhibition tells us there is hope for England: of twenty-two Co-operative medals earned by England in group ninth, which embraces pottery and glass, fourteen were gained by English modellers and enamel-painters: it is within our knowledge that an equal proportion might have been gained in group seventh.

Austria, it is to be hoped, feels grateful to her patriot son, Baron Swartz, for his noble effort to bring from all the ends of earth tributes of industry to her Exhibition, thereby increasing her prosperity and stimulating her manufactures. If other nations honoured Austria by their contributions, she repays them with noble hospitalities, widely dispensed with a liberal hand, embracing the titled in worldly position, raised by Art or elevated by science. With kind and courteous regard the Director-in-chief gave welcome and good cheer to the British artisan. In her artisans he recognised their country.

## OBITUARY.

SIR EDWIN LANDSEER, R.A.

COMPELLED by a precarious state of health for a considerable time past to withdraw from society, and from all but very occasional practice of his Art, death has at length removed, on October 1st, Sir Edwin Landseer from the scene of his labours, leaving a void in the world of Art which, we may assuredly affirm, is not likely to be ever filled up again. So much has already appeared in the public journals with reference to the sad event, and his works are so widely known, not only in our own country, but through the whole civilised world, that we need not enlarge either on the career of the painter or on its results.

The youngest of three sons of John Landseer, a well-known engraver, Sir Edwin was born on the 7th of March, 1802. Under the guidance and instruction of his father, he commenced very early to sketch the animals which he found grazing on the heaths and commons on the northern side of London: many of these juvenile performances are now in the museum at South Kensington. There are in existence not only sketches, but etchings, executed by him when he was eight years old: and he obtained the medal of the Society of Arts at the age of ten. At thirteen he exhibited at the Academy two small pictures of animals; and in the following year, 1816, his name appeared in the list of exhibitors at the Gallery in Spring Gardens, then occupied by the "Society of Painters in Oils and Water Colours." In the same year Landseer was admitted a student in the Royal Academy; and he also attended the studio of the unfortunate Haydon.

The first of his pictures that gained marked attention was 'Fighting Dogs getting Wind,' exhibited in Spring Gardens in 1818; and four years later he obtained the premium of £150 for his 'The Larder Invaded,' exhibited at the British Institution. In 1826 he was elected an Associate of the Royal Academy, at the very early age of twenty-four; and the same year he paid his first visit to Scotland, from which resulted, as the advanced-guard of so many celebrated Scottish subjects, 'The Chieftain's Return from Deer-stalking,' exhibited at the Academy in 1827. From this period till the last opening of the Academy, there has been no artist whose works were more eagerly sought after by the public than those of Landseer, and no one who created so much disappointment when, from some unavoidable cause, and this but rarely occurred, he was unrepresented. The labours of these forty and more years produced a succession of pictures which have found their home in the collections of the great patrons of British Art; but a very large number of them, and especially of his most popular works, have, by means of the art of the engraver, been distributed over the world. His eldest brother, Mr. Thomas Landseer, executed a large number of these prints; others were the work of different hands. A collection of engravings after Landseer would fill a gallery of considerable size, as may now be seen in the rooms of Messrs. Graves & Co., where considerably more than three hundred have been hung for public exhibition. And, while speaking of these publishers, we may remark that they are entitled to a word of praise for the enterprise which induced them to undertake, at a vast cost, the publication of the principal engravings from the painter's works.

The art of Landseer is unique of its



kind. Animal-painters appeared, in other countries, if not in our own—before him: Rubens, Snyders, Desportes, Morland, and others, painted animals, but not as did Landseer—his are essentially his own. Yet however much one may admire his deer, and even horses, it is the dog, that "friend of man," with which his art is most closely identified, and on which he seems to have exhausted all the resources of his great genius. Marvellous is Landseer's delineation of this favourite creature, and marvellous the character with which he endowed it. His dogs are not mere portraits only, they are thinking, almost rational, creatures, wanting only the gift of speech to hold converse with us. We believe the canine race never had, as a teacher of humanity, one who has so well befriended them as the painter whose loss we are, unhappily, called upon to record; and never did artist place on canvas a subject more poetic and more deeply pathetic than his 'The Shepherd's Chief Mourner,' now in the Sheepshanks' Collection.

Yet it is not alone in the subjects of Sir Edwin's pictures that he merits all the encomiums which have been bestowed upon them, but the manner in which every object is delineated approaches as near perfection as possible. From a very early period he was an ardent student of the antique, and his anatomical knowledge of the animal tribe was acquired in the school of nature; while it is to be noticed in his works that expression, whether in the face or in the texture of skin, was often the result of a few skilful and masterly dashes of the pencil, yet seemingly produced by delicate and painstaking manipulation. The most subtle and refined qualities of painting are combined in his works with a sentiment, grave, humorous, or profoundly sad, as the subject required. All honour to the artist whose works have exalted the domestic animal to the highest place in the kindly affections of man: they are as valuable as teachers as any book written to inculcate lessons of humanity to the brute-creation.

In 1830 Landseer was elected to the full honours of the Academy: in 1850, the Queen, with whom, and with the late Prince Consort, he was a great favourite, conferred upon him the honour of knighthood; and, on the death of Sir Charles Eastlake, his brother-academicians would have appointed him to the President's Chair had he been willing to accept it. Sir Edwin was among the very few British artists who received the large gold medal at the Paris International Exhibition of 1855. It is a well-earned and justly accorded honour.

On the 11th of October his body was laid in its last resting-place in St. Paul's Cathedral, near those of Lawrence, Turner, and a few others whose names are prominently recorded in the annals of British Art. The funeral was attended by a very large number of members of the Academy, while the vast gathering of spectators that witnessed the mournful procession pass along the road from the house in St. John's Wood to St. Paul's, testified to the strong sympathy of the public in the loss of their favourite painter.

#### HENRY BRIGHT.

The death of this excellent landscape-painter occurred at Ipswich on the 21st of September, at the age of fifty-nine years. He was a native of Saxmundham, Suffolk, and almost from childhood showed decided inclination for drawing, but his taste was not encouraged, and his father placed him as an apprentice to a chemist and druggist at

Woodbridge. After serving his time, he removed to Norwich, and acted as dispenser in the Norwich Hospital. But even while an apprentice he employed whatever hours he could spare to his pencil, and his residence in Norwich bringing him into the society of the artists of that city, J. B. Crome, Cotman, Stark, and others, tended to urge him forward in their path: he soon relinquished his medicinal pursuits, and came to London to devote himself entirely to Art. Here the talent he showed introduced him to the acquaintance of several of our chief water-colour painters, Cox, S. Prout, J. D. Harding, and others. We have seen letters to Mr. Bright from Prout and Harding, who write in most eulogistic terms of his pictures and sketches; and it was not very long after his residence in London that he was elected into the New Society, now called The Institute, of Water-Colour Painters; but he also practised oil-painting: the first picture in this medium which he exhibited at the Academy, in 1845, was bought by the late C. Stanfield, R.A., and it led to a friendship between the two artists that lasted till the death of the famous marine-painter. Mr. Bright seceded from the Society a few years since, when he once more returned to reside in his native county.

The Queen and the late Prince Consort were early patrons of Mr. Bright; the first work purchased by her Majesty out of the New Water-Colour Society in 1844, was called 'Entrance to an old Prussian Lawn—Winter—evening effect'; it is a snow-scene, with the setting sun casting a red glow on the white roofs of a mass of buildings. There are several other works by the artist in her Majesty's possession.

The subjects of Mr. Bright's pictures are very varied, but his manner of treating all shows great originality and a high degree of self-possession, while his manipulation is most broad and masterly, and his colouring rich and deep. With us his most attractive subjects are the banks of a stream, or a river, sometimes with a mill situated on them, and sometimes a group of noble trees, telling against a sky brilliant with the rising or setting sun. His snow-scenes are also most faithfully and skilfully represented.

We understand Mr. Bright has left a large number of sketches and unfinished works in his studio, which will be publicly sold as soon as arrangements for the purpose can be made; collectors will do well to secure some one, or more, of these desirable examples.

#### HENRY MURRAY, F.S.A.

It is with feelings of no commonplace regret we announce the death, on the 6th of October, of this gentleman, who, from the first appearance of the *Art-Journal*, in 1839, was a continuous and most able contributor to its columns, and whose valuable aid has ever proved of the greatest assistance to us. During the long period of thirty-four years scarcely a month passed without his pen being engaged in our service; for even through the last two years, and more, of his life, when suffering under a complication of painful disorders, he yet found means to render us most efficient help.

To high classical attainments and a thorough acquaintance with several foreign languages, Mr. Murray added a knowledge of ancient and modern Art; the former he gained, in a very considerable degree, by long and frequent visits to the Continent, where he studied the works of the great

masters of old, while at the same time those of more recent date received due attention. His judgment upon pictures was always sound and discriminating, and if his criticisms were wanting in that highly glowing and eulogistic terms in which many writers sometimes indulge, they are characterised by artistic perception, and evidence an opinion which may be trusted.

Of amiable disposition, singularly unassuming in manner, most courteous and gentlemanly in bearing, and imbued with deep moral and religious principles, he found a ready welcome wherever he was known. As a valuable ally his loss to us is great, and cannot easily be replaced; but we shall miss him even more as a sincere and true friend. Though his bodily sufferings had long been severe, yet the end was perfect peace—the peace of preparation and patient endurance, conjoined with the remembrance of an industrious and a well-spent life. His age was sixty-six.

#### AMÉDÉE DURAND.

The death of this veteran sculptor, the Nestor of the modern French school, occurred in the month of September: he was born in 1789, and early adopted the profession of his uncle, M. de Senne, a member of the Academy of Sculpture in the reign of Louis XVI.

A pupil of the *Ecole des Beaux Arts*, M. Durand obtained simultaneously, in 1810, the second prize for sculpture and the first prize for medal-engraving. During a visit to Italy at the time when Murat occupied the throne of Naples, he was commissioned to execute busts of the king and his two children. It was while in Rome that Durand became acquainted with the painter Ingres, then, according to the *Moniteur des Arts*, maintaining a fierce struggle with absolute want, and the sculptor procured for him a command to paint a portrait of the Queen of Naples; the commission gave a turn to the fortune of Ingres.

The most notable of Durand's works are the figure representing Religion, which forms a portion of the monument erected in the chapel at Vincennes to the memory of the Duke d'Enghien, and two large medals commemorating respectively 'The Passage of the Simplon,' and 'The Embarkation of Napoleon I. on board the *Bellerophon*.'

#### CELESTIN NANTEUIL.

The Paris papers have announced the death, at Marlotte, in the forest of Fontainebleau, in the month of September last, of this artist, a painter and designer of very considerable reputation. His parents, both of whom were French, were residing in Rome when he was born, in 1813. Both he and his elder brother were taken to Paris when young: the latter, C. F. Lebeuf; Nanteuil, who died a few years ago, became a sculptor, and was a member of the Institute. The former entered, in 1827, the studio of Langlois, who had been a pupil of David, but became more famous as a draughtsman and engraver than a painter. With Langlois the young student acquired great facility in making designs for book-sellers, of which a large number were published at that time; but in 1834 he exhibited a 'Holy Family,' "conceived," as a biographer says, "in the wild romantic style of the period;" this picture is stated to be in the Museum of Boulogne. Three years afterwards appeared 'Christ Healing the Sick'; but feeling, it may be presumed, that he had yet much to learn in historical



painting, in the same year, 1837, placed himself under Ingres, whose classic style, however, had little influence on his pupil's mind. Among his later works may be named 'La Source,' 'A Ray of Sunlight,' 'The Temptation of our Lord,' 'Recollections of the Past,' Nanteuil's copies of Van Dyck, Velasquez, and other great masters, are held in much esteem. But it is chiefly on his book-illustrations and lithographic prints that his fame rests, for he continued to produce such works to the latest period of his life; the writings of Victor Hugo, Alexander Dumas, Th. Gautier, Alphonso Royer, and Peter Borel, supplying him with subjects.

This artist received a third-class medal, in 1837, for historical painting; a second-class medal, in 1848, for *genre*; and was decorated with the Legion of Honour in 1868. At his death he held the post of Keeper of the Museum at Dijon.

#### CORNELIUS VARLEY.

A word or two is due to the memory of this veteran artist, who died at his house in Stoke Newington on the 2nd of October, having attained the unusual age of ninety-two years; he was born in November 1781. He was a younger brother of John Varley, and, with him, was associated with the original founders, in 1805, of the Water-Colour Society, of whom one only, Mr. John Linnell, now survives. Cornelius, long ago resigned his membership, but he has occasionally, even of late years comparatively, exhibited drawings at the Academy. Though his works are of a pleasing character, the artist never rose to much distinction in his profession.

#### JOHN PETTER MOLIN.

This Swedish sculptor died in the month of September. He was, we believe, a pupil of Thorwaldsen, and is principally known in this country by his famous group 'The Grapplers,' in the International Exhibition of 1862, a work of intense power, and of diversified interest, the latter quality arising chiefly from the four *bas reliefs* on the pedestal, representing respectively, 'Jealousy,' 'The Desire of Vengeance,' 'Commencement of the Battle,' and 'A Woman mourning at the Grave.' Molin executed several works of great importance for Stockholm and Copenhagen; and he may justly lay claim to be classed among the greatest sculptors of Northern Europe.

#### EDWARD ROSALES.

This painter, who held the position of Director of the Spanish Academy of the Fine Arts, died at Rome in September last. His principal pictures are 'The Death of Lucretia,' and 'The Will of Isabella the Catholic.' Senor Rosales was a corresponding member of the Institute of France.

#### EDWARD TSCHAGGENY.

Among the cattle-painters of Belgium, this artist, whose death was announced in the month of September, was held in much esteem, though his brother Charles, some of whose pictures in the Queen's possession have been engraved in our journal, took, perhaps, higher rank. In the International Exhibitions of 1862 and 1871 respectively was a picture of sheep by the deceased painter, who died at the age of fifty-five. He has left behind him a large number of coloured designs and sketches for a work he contemplated publishing under the title of 'Anatomy of the Cow.'

### SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

#### THE DEATH OF THE EARL OF WARWICK.

J. A. Houston, R.S.A., Painter. T. Brown, Engraver.

NO greater name appears on the roll of English history among the barons of olden time than that associated with the title of Earl of Warwick: but the most renowned of all the famous men who bore it was Richard Nevil, whose death is the subject of Mr. Houston's picture. He was the son of Richard Nevil, Earl of Salisbury, and is supposed to have been born about the beginning of the reign of Henry VI., or soon after 1420. By the marriage of some of his relatives he became first cousin to Edward IV., and he was also allied to several of the most powerful families in England. His extended connections and immense territorial possessions were united in him with the most distinguished personal qualities—integrity, decision, and all military virtues—with eloquence, and an affability and frankness of bearing that captivated equally all classes, and with a boundless hospitality and magnificence which enthroned him in the hearts of the people. It is stated, that wherever he resided he kept open house; and that the number of those who daily fed at his mansions, when he was in the height of prosperity, was not fewer than forty thousand.

The history of this mighty baron of the olden time is that of the whole contest between the two houses of York and Lancaster, from the first armed rising against Henry VI. to the final establishment on the throne of Edward IV. by the defeat of the Lancastrians at the battle of Barnet. After materially assisting the Duke of York, afterwards Edward IV., to depose Henry, Warwick quarrelled with the former, caused him to leave the country, and reinstated Henry on the throne: thus he acquired the title of "King Maker." Shakespeare, in the second part of *King Henry VI.*, puts these words into his lips:—

"Warwick. My heart assures me that the earl of Warwick  
Shall one day make the Duke of York a king."  
Act II., sc. 2.

Henry's re-assumption of the crown lasted, however, but a few months. Edward returned to England, where the Yorkists were quite prepared to receive him, met the Lancastrians at Barnet on the 14th of April, 1471, and completely defeated them, with the loss of their brave commander, the renowned Earl of Warwick, and his brother, the Marquis of Montague: their bodies were afterwards exposed for three days in old St. Paul's Church.

It is the closing scene in the great warrior's life which Mr. Houston has represented with so much graphic pathos. The artist seems to have worked from Shakespeare's lines: Stricken down in the deadly affray, Warwick calls out, on hearing footsteps approach:—

"Ah, who is nigh? Come to me, friend or foe,  
And tell me who is victor, York or Warwick.  
Why ask I that? my mangled body shows  
(My blood, my want of strength, my sick heart shows)  
That I must yield my body to the earth,  
And, by my fall, the conquest of my foe."

The subject so effectively tells its own story as to require no description: we may remark, however, that the picture is most carefully painted, and with due attention to accuracy of costume in the armour, weapons of war, &c., &c.

### ART IN CONTINENTAL STATES.

PARIS.—*Art and Equity.*—Mr. Polak, a London dealer in pictures, commissioned M. Hollander, of Brussels, also in the trade, to purchase for him two pictures by Adolphe Piot, a Parisian painter of some name in treating Italian subjects. For each of these M. Hollander was to receive £180. He accordingly proceeded to Paris, and came to an agreement with the artist, to the effect that for each picture the latter was to be paid £100, and that they were to be delivered in the course of the subsequent month of September. It came to pass, however, that at the appointed time the pictures did not make their appearance, notwithstanding reiterated applications; consequently M. Piot received an invitation, on the part of the Civil Tribunal of the Seine, to complete the delivery which he had thus repudiated; and to this he responded with the pleas that he had never accepted the order of M. Hollander, and that he could not deliver the pictures, seeing that they had not been painted; and in the said condition he concluded that it was his intention that matters should lie. He was thereupon summoned to hand in the pictures to the tribunal, under a fine of £2 for each day of default, and a general mulct for damages of £200. It was maintained by M. Hollander's counsel in the case, that there did not exist any legitimate impediment to the fulfilment of the convention in question. Furthermore, he established the fact that the pictures had been painted as ordered, and were exhibited at the last exhibition; and were only undelivered from the palpable motive that a better price had turned up than that which had been stipulated. M. Piot's counsel submitted to the court that what had passed between the parties did not amount to a real contract, and that his client had perfect liberty to disavow it. The tribunal recognised as established incidents that the subjects for the pictures, their dimensions, their price, and the period of their delivery having been accepted by Piot—he having in a letter admitted that he was dilatory in point of time—all the requirements of a contract were thereby fulfilled; and as no legitimate impediment to a breach thereof had been set up, it condemned M. Piot to the payment of damages to the amount of £200, together with the costs of the action.

NEW YORK.—A local paper says:—"We are pleased to announce that Mr. Ezekiel, the talented young artist, formerly of this city, has gained the prize of 1,500 thalers in the Michael-beer competition for the best original ideal statuary *in relief*. The award was made on August 3, at the Royal Art Academy in Berlin, from which institution Mr. Ezekiel graduated with high honours about one year ago. Until this year foreigners were not allowed to compete for any of the prizes, but in this instance the Senate of the Academy decreed that no exceptions would be made.

"The subject of this production is entitled 'Israel, or the Wandering Jew,' a relief eight feet in length by six feet in height, and in its conception rather an historical poem without a name. In the centre a strong male figure represents 'Israel' in an attitude of complaint and despair, with the right arm over the head, the left hand bound on the back, with his eyes up-raised to heaven beseechingly, while his right foot rests upon the demolished golden calf of Idolatry. On the left a female figure, bowed in grief and abandoned, with a demolished wall-crown upon her head, represents Jerusalem. At the right is the last Jewish King expiring upon his broken sceptre; and when his blood is spilled a tree grows up in the form of a cross, upon which Christ is nailed. The frame, from the circular segment outwardly, is composed of figures representing Law and Poetry, the gifts of 'Israel' to the world. On the right, Moses, with the tables of stone; on the left, David, with the harp. At the centre, above, is the head of a Sphinx, signifying the mysteries of Providence, and on each side a caryatid, in relief, of Egyptian figures. The frame, notwithstanding its meaning, is so worked out in *bas relief* as not to attract attention from the *alto relief* which embodies the main idea.



ART IN THE CHARNEL-HOUSE  
AND CRYPT.

BY LLEWELLYNN JEWITT, F.S.A.

As, frequently, in the hidden recesses and in the cracks and crevices of a rock, the most rare and beautiful fern, or the smallest and most delicate flower, grows, or "blooms unseen;" as, often, in the obscurest of the by-ways of life the brightest virtue flourishes, and the purest thoughts are found; as invariably down in the bowels of the earth the brightest metals, the choicest ruby, and the brilliant diamond have their home; and, as Moore sweetly has it,—

"As, down in the deepest recess of the ocean  
Sweet flowers are blooming no mortal may see;"

so in Art some of the choicest and most elegant of thoughts and most beautiful of conceptions are often found in the most out-of-the-way of corners and least likely of places. High up in the dry old belfry, as I have already shown; deep down in the damp old crypt or charnel-house, as I am about to show; under the whitewash, out upon the leads, or under the feet, as I shall yet hope to prove and illustrate, Art,



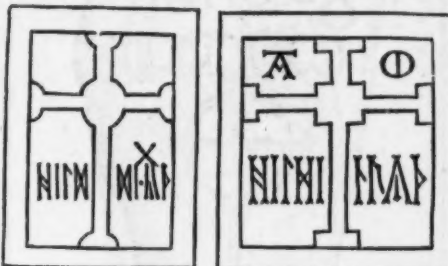
Fig. 3. Hartlepool.

in one elegant shape or other, abounds, and presents itself as examples for our entire adoption, or as suggestive hints for further development.

Art is everywhere; and with proper and liberal use of our eyes, and with a capacity for grasping its bearings, and turning even its minutest details or its wonderful intricacies to good account, it can never be seen without benefit and without useful results. A simple scroll, an ornate cross, an interlaced fret, or a foliated border, brought to light from some hidden recess, will do more to educate the eye and expand the ideas than all the school-boards yet established. The "three R's"—reading, 'riting, and 'rithmetic—may be taught by act of Parliament, but no legislation can give taste in design or love of the beautiful. This must be developed by a study of examples and by an understanding of the principles of Art, and of its applicability to the purposes of life.

Having ransacked the "belfry," and given the readers of the *Art-Journal* a selection from the thousands of beautiful patterns to be found there upon bells, I now turn to the "crypt and the charnel-house,"

in the hope of exhuming from them many equally, or perhaps more, charming designs, and presenting them for adoption or for development. But, although I name the crypt and the charnel-house specially, I do not for a moment wish it to be understood that the examples I shall bring forward are all literally chosen from those two places. On the contrary, many are taken from the graveyard and from the



Figs. 1 and 2. Hartlepool.

church-floor. All are, however, so connected with the dead that they are associated with the charnel-house, and are therefore included in the general heading I have chosen for this chapter.

The earliest known examples of sepulchral crosses in our own country belong to the Anglo-Saxon period, and these are



Fig. 6. Arms of the See of Lichfield.

especially interesting and curious. Some of these are attributed to the seventh, eighth, and ninth centuries, and they con-



Fig. 5. Hartlepool.

tinued to be used, with more or less resemblance to these early examples, down to a late period. The oldest examples known

are a series of small slabs, discovered, in 1833, on the site of Hartlepool Monastery. This monastery was founded in the seventh century, by St. Begu, who is said to have been the daughter of a powerful Irish prince, Donald III. Having early conceived the idea of devoting herself to the service of God, she was recommended by a holy man to make a vow of celibacy; and on doing so was presented by him with a wonderful bracelet as a memento. Having afterwards been sought in marriage by a prince of Norway, whose suit was encouraged by her father, she fled from home by night, reached the coast, found a ship on the point of sailing, took a passage, and was landed on the coast of Cumberland, where "St. Bees" still commemorates her name. There she constructed herself a cell, and led a solitary life, until such a life was rendered unsafe by the pirates who infested the coast. She then quitted her cell, went to St. Aiden, then bishop of Lindisfarne, and placed herself in his hands. This saint gave her a black habit and veil, and consecrated her first nun of Northumbria, and obtained for her, from St. Oswald, a grant of land at Heritesei, on which to found a monastery. This she did, and it became a large and important

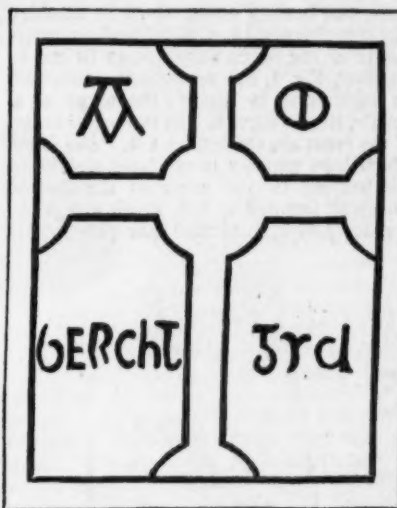


Fig. 4. Hartlepool.

establishment. On resigning this charge, in 649, St. Hilda was elected to succeed her, and remained until her departure for Whitby. From this time, 657, no historical notice of the Hartlepool (Heritesei) monastery exists. "Its situation on the coast," says an admirable little work, published by Mr. Proctor, of that town, "exposed it to the fury of the Danes in the ninth century, and it was never restored. All traditional recollection, even of its site, was lost, until, in the month of July, 1833, in the course of some excavations in a field called 'Cross Close,' about one hundred and thirty-five yards south-east of the ancient church of St. Hilda, the cemetery which belonged to it was discovered." "Whilst excavating for the foundations of houses the workmen found, at the depth of 3½ feet from the surface, and resting immediately upon the limestone rock, several skeletons, both male and female, apparently of a tall race, and remarkable for the thickness of the fore part of their skulls, lying in two rows, in a position nearly

\* "Notes on the History of St. Begu and St. Hild," by Rev. Dr. Haigh.

north and south. Their heads were resting upon small flat stones, as upon pillows; and over them were other stones, marked with crosses and inscriptions in Runes and Romanesque letters.\* Most of these were, unfortunately, dispersed as soon as found. Of the remaining examples, Mr. Haigh had previously given a carefully detailed account, with illustrations,\* and some of these have been reproduced by Mr. Procter, to whom I am indebted for the examples Figs. 1 to 5.

One of these early stones, nearly the whole of which have a decided Anglo-Hibernian character, has been of circular



Fig. 7. Lismore.

form, and bears a cross, which in heraldry might be described as a cross *pomée*, and fragments of the words *REQUIESCAT IN PACE*. Another, Fig. 1, has an incised cross, and an inscription in Runes; the name of a female, *HILDITHRYTH*. In the upper limbs of the cross are the letters *A Q*. The cross which here appears is precisely similar to the bearing in the arms of the See of Lichfield, founded in 656, which are *gules*, a cross potent, quadrated, per pale *argent*

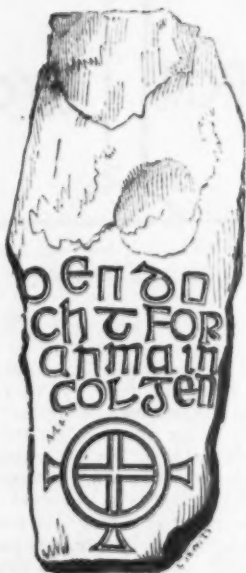


Fig. 10. Lismore.

and *or*, between four crosses *pattée* of the second (Fig. 6). The same bearing, with the exception of the cross not being quadrated in the centre, and the four other crosses being *humettée*, was borne on the breast of the knights of the Holy Sepulchre. The cross potent has its extremities formed like the heads of crutches, from whence its name (powerful support) takes its origin:—

"So old she was, that she ne went  
Afoot, but it was by potent."

CHAUCER.

\* *Journal of British Archaeological Association*, Vol. 1.

This cross is not the symbol, however, of decrepit Christians, but of one who has strong faith in the virtue and power of the cross of Christ.

Fig. 2, besides the same cross, bears, as



Fig. 8. Lismore.

an inscription, the name of another female, *HILDDIGYTH*, also in Runes. Others bore inscriptions in Anglo-Saxon character. One of these, Fig. 4, bears a cross, the letters *A Q*, and the name *BERCHTGYD*. Others bore *EDILVINA*; *ORA PRO VERMVND 7 TORHTSVID*; *ORATE PRO EDILVINI ORATE PRO VERMVND ET TORHT SVID*; *HANEGNEVB*; and other names.

Another slab, with a cross of a different character, is shown in Fig. 3. It is a more elegant and flowing design, and bears portions of inscriptions, the remains of which is said to read *TE BREGVSV . . . . . GV GVID*, and is conjectured to commemorate *Breguswid*, the mother of *St. Hilda*. Another cross of about the same date occurs at *Heeley*, for which I am indebted to Mr. Procter. It bears a fragment of an inscription, *MADVG*.

The striking similarity between the *Hartlepool* stones and those of a contemporary early period in Ireland, is very curious, and will be best understood by an example or two. One of these, a cross within a circle and inscribed *CI (capiti) BRECANI*, was found on the spot traditionally known as the burial-place of *St. Breacan*,

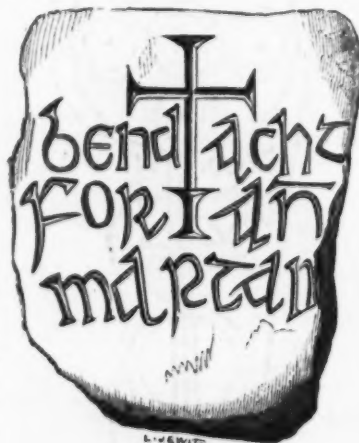


Fig. 11. Lismore.

who is believed to have died early in the sixth century. Others at *Clonmacnoise*, and other places, bear crosses of a similar character to those engraved.

Other examples of the same period are

shown in the next three figures (8, 10, and 11), from the Duke of Devonshire's beautiful estate of *Lismore*. These each bear a cross, and an inscription which read respectively thus: "*BENDACHT FOR ANMAIN COLGEN*" (a blessing on the soul of *Colgen*), being in memory of *Colgen*, an eminent ecclesiastic, who died at *Lismore* in 850; "*SUIBNE MAC CONHUIDER*" (*Sweeney*, son of *Cu-odhir*), which commemorates *Suibne na Roichlich*,\* anchorite and abbot of *Lismore*, who died in 854; and "*BENDACHT FOR ANMAIN MARTAN*" (a blessing



Fig. 9. Lismore.

upon the soul of *Martin*), a memorial to *Martin na Roichligh*, abbot of *Lismore*, who died in 878.

Two others at *Lismore* belong to the ninth and tenth centuries, and bear respectively "*ORIT DO CORMAC P. . . . .*" (a prayer for *Cormac P. . . . .*), a memorial cross to *Cormac*, son of *Cuilennan*, Bishop of *Lismore*, and Lord of *Deisi Mumhan*, who was slain by his own family in 918 (Figs. 7 and 9). It is of sandstone, but much

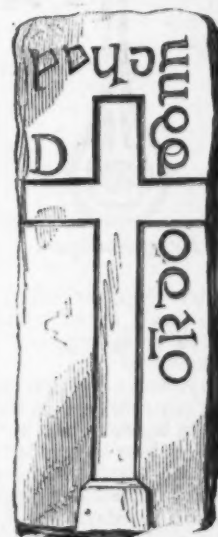


Fig. 12. Lismore.

mutilated: and *ORIT DO DONNCHAD* (a prayer for *Donnchad*), who died in 1034 (Fig. 12). This, it will be seen, approaches more nearly than the others to the usual character of the incised sepulchral slabs of a later age. It bears a simple Latin cross, with single step, and the inscription.

Another good Anglo-Saxon example is preserved in the vestry of *Wensley Church*, in *Yorkshire*. It bears a cross *pattée*, with

\* "*Na Roichlich*," i.e., grandson of *Roichlich*. The epitaph gives the name of the father of *Suibne* as *Cu-odhir*—"The White Hound."



birds and grotesque animals, &c., between its limbs; and the name DONFRID, in Saxon characters, in relief. At Stow, in Lincolnshire, two of these very early slabs appear, but they bear interlaced patterns and no cross.

Most of the slabs so far described were of small dimensions, just intended to commemorate the deceased, but not to cover the entire body, either when in or



Fig. 13.

out of a stone-coffin. The greater bulk of the slabs which exist, however, of a later date, are of larger size, and have evidently been intended as lids to stone-coffins, or to be laid in the pavement, or to cover the grave in the churchyard. Some of these are flat on their surface, and others are "coped" or "ridged,"—the ornaments produced either by incised lines, or by cutting away the stone itself, so as to leave the pattern in relief. In some instances both styles appear upon the same slab. The design usually consists of a cross, more or less ornate, and some symbol of the station or occupation of the deceased. Occasionally coats of arms, and even lettering, occur, but these are exceptions to the general rule. In shape, the earlier examples usually tapered from the head to the foot, but a large number are in existence in which the form is rectangular.

Coped tombs were usually sloped in two angles only, but occasionally the ends were also sloped, and the whole sometimes covered with elaborate ornament. A good plain example of this kind of covering is found on the historically interesting tomb of William Rufus in Winchester Cathedral (Fig. 16). In this instance the coped covering, which is devoid of ornament, is of smaller size than the coffin itself. Usually

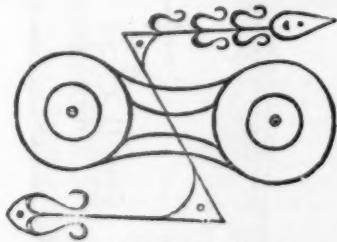


Fig. 17.

the ridge of the cope forms the stem of a cross, the foliated arms and branches of which slope down its sides. Specimens of these will be given in the course of these chapters. One of the most curious was discovered at Bakewell. The angles are carved into a cable-pattern, and on one side is a central band of interlaced pattern, dividing it into two panels, each of which is filled in with grotesque animals. The other side is also divided into two panels

filled in with "knob" work. It is of small size, and has probably, like that of William Rufus, been placed upon a coffin of larger



Fig. 14. Logie Stone.

dimensions. In the same church, two other coped lids of the twelfth century, the one covered with zig-zag ornaments, and the other "roofed" as with tiles, are preserved.

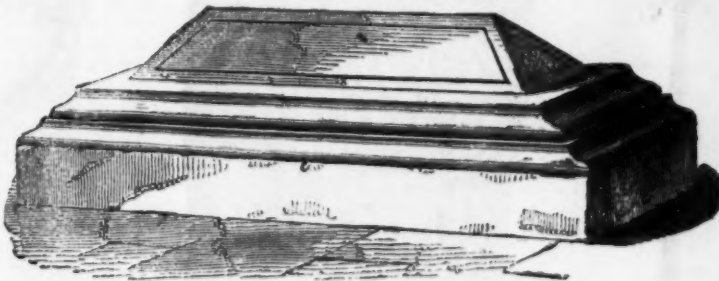


Fig. 16. Tomb of King William Rufus.

Another of somewhat analogous character was found in the crypt at Bedale. Others occur at Dewsbury, York, and other places. One of remarkably fine character, in the

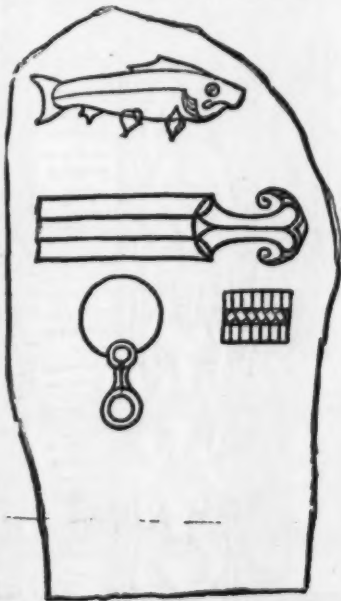


Fig. 18.

church of St. Dionys at York, is profusely decorated with grotesque animals, foliage, and interlaced work.

One of the finest, and at the same time one of the most historically interesting, examples, is the memorial slab to the Princess Gundrada, fifth daughter of William the Conqueror, and wife of William, first Earl de Warrenne, at Lewes. This slab, which has lost its lower extremity, bears an inscription so arranged as to form a border all around it, and also to divide



Fig. 15.

the slab longitudinally into two tablets. Each of these two tablets is filled in with an arcade of semi-circles springing from lions' heads, the spandrels and each of the arches being filled in with elegant foliage. Consequent upon the lower end of the slab being lost, the inscription is imperfect. What remains, however, is as follows:—

"STIRPS · GUNDRADA · DVCV · DE · EVI · NOBILE · GERMEN · INTVLIT · ECCLESII · ANGLORV · BALSAMA · MORV · MARTIR · . . . . VIT · MISERIS · FVIT · EX · PIETATE · MARIA · PARS · OBIT · MARTHE · SVFEST · PARS · MAGNA · MARIE · O · PIE · PANCRA · TESTIS · PIETATIS · ET · EQVI · TE · FACIT · HERED · TV · CLEMENS · SVSCIP · MATRE · SEXTA · KALENDARV · IUNII · LVX · OBVIA · CARNIS · IF · REGIT · ALABASTR · . . . ;" which may be thus rendered:—"Gundrada, the

descendant of dukes, the ornament of her age, a noble branch, brought into the churches of England the noble balm of her virtues. O martyr . . . . . to the poor she was (a Martha), for her piety a Mary. Her Martha's part is dead; her Mary's better part survives. O holy Pancras, witness of her piety and justice, receive mercifully a mother who makes thee her heir. The sixth of the kalends of June, a hostile day, shivered the alabaster of her

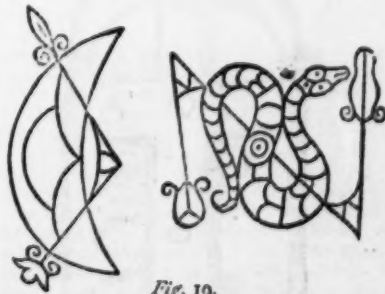


Fig. 19.

flesh. . . . . Here the epitaph, through the fracture, ends abruptly; but there can be no doubt that, when perfect, it contained some allusion to the soul, as the precious ointment contained in the alabaster box of her body, and corresponding with the *balsama morum* before introduced.

It may be interesting to state that in 1845 the leaden coffins containing the actual bones of the Princess Gundrada and

her husband, Earl Warrenne, were discovered on the site of the Priory at Lewes,



Fig. 20. St. Conall's Well.

founded by them soon after the Conquest. The ornamentation on these leaden coffins

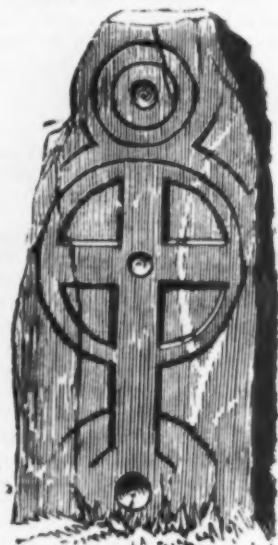


Fig. 23. Dalkey.

was very simple, and consisted of a reticulated or trellised pattern, produced by



Fig. 25. Tullagh.

impressing a loosely twisted cord into the sand before casting the leaden coffin. On

one was the word GVNDRADE, and on the



Fig. 21. Drungay Lake.

other WILLM: the bones were in a very



Fig. 26. Kirk Braddan, Isle of Man.

perfect state. The Princess Gundrada

died in 1085, and the slab at Lewes, put up by the monks of that place, is supposed to

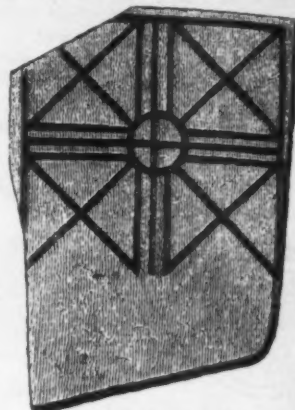


Fig. 22. St. Conall's.

date about 1250. Figs. 13 to 15, and 17 to 19,

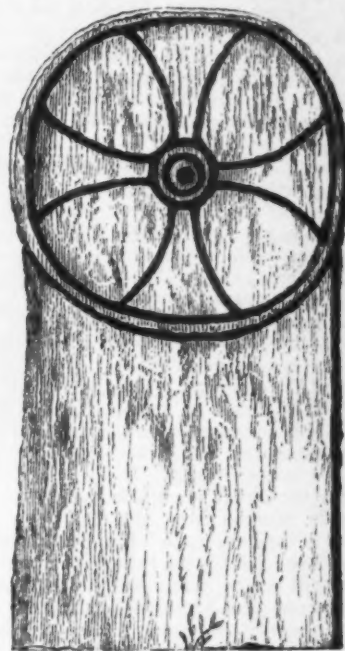


Fig. 24. Killaghtee.

are from Scottish, and Figs. 20 to 25 from



Fig. 27. Darley Dale.

Irish sculptured stones. To these and others I shall refer more fully in my next chapter. (To be continued.)



CHAPTERS TOWARDS A HISTORY  
OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

## VIII.

HAVING in our last chapter entered at some little length into the question of naturalism and conventionalism in ornamental art, and having, as we would fain hope, led the student into the right path, and furnished him with reasons and examples for his guidance, we found that these

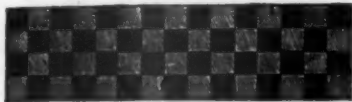


Fig. 1.

remarks of ours naturally led to the consideration of the principle of fitness as one of the guiding principles of the designer, and by no means one of the least important, since it opens out the whole question of the relation of Art to daily use: were it more studied, we should find the benefit in even the commonest things. At present the housewife buys a great tub of a jug without the slightest pretensions to beauty, in lieu of those that have certain claims to ornament, since putting aside the question of enhanced price, the one is a thing of utility without beauty, while the other, if beautiful at all, has frequently in its attainment sacrificed all consideration of use; the first, with its broad base and swelling neck, will stand where it is put, and can always be kept clean and serviceable; the other, with its flowing curves, graceful foot, and narrow neck, appears ready at any slight jarring to lose its balance; while its constricted opening effectually prevents the hand entering the vessel: hence it is beautiful in exterior and unclean within.

To be a designer it cannot be too clearly understood is to occupy a position higher than we associate with the word decorator, though the two terms are often used as if synonymous. Decoration is the clothing with beautiful form or colour of some object we desire thus to adorn, while design refers to the construction of any work both for use and beauty; the true designer will, therefore, consider the utility in the first place, and having realised the limitations thus imposed upon his fancy, will embody his idea as gracefully as these limitations will permit. Our

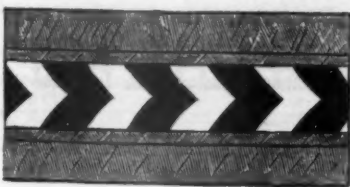


Fig. 2.

readers will gather from our previous remarks in discussing the amount of naturalism permissible in a design, that direct transcripts of natural forms form a marked instance of a violation of the law of fitness. One of the most selling things for a long time, though it has now given place to some extent to other extravagances of fancy, was a fac-simile of a horseshoe; a horseshoe for an inkstand, surrounding the glass bottle for the ink; a horseshoe of gold, and duly furnished with turquoise nail-heads, as a locket or a breast-pin; a horseshoe as a muslin pattern; in fact, for everything and everywhere, since, as it was everywhere alike meaningless and absurd, it could be used with the greatest freedom, no article or fabric being less appropriate for its display than another. This is a good, though lamentable instance, of that morbid craving for something startling that all must have known who have had anything to do with manufacturers. The question very naturally is, what will sell? The designer finds that racking his

brains for such ideas is far more profitable than the thinking out of graceful forms, since the manufacturer does not care to invest largely in what he fears may be 'unsalable', while the public, in turn, defend its purchases as being really the only things procurable: this state of things must of necessity remain until a more general appreciation of correct taste has spread amongst us, that is to say, until the majority, who will always be catered for because they are the majority, demand good taste. At present, those who would desire to surround themselves with graceful forms and objects correct in design and feeling, are in a minority, and consequently meet with considerable difficulty in gratifying their wish. Some little time ago we were asked our opinion by a lady of a purchase; we could only truthfully say that it was quite wanting in taste and fitness for its use, when the matter was at once clinched by the statement that it was quite the fashion. So long as this is the best argument, there can be no good Art; sometimes things may be better than at others, but as all alike rest on caprice, so the good will in itself be no better, nor the bad worse, in the eyes of the purchaser; wall-papers will still show us endless perspectives of Chinese pagodas, and race-horses at full speed on the tops of pins will continue to be stuck into shirt-fronts printed over with terriers' heads; or the terrier himself, fac-similed in earthenware, may have his head lifted off in order that the proud possessor of the brilliant idea may get at the internal store of tobacco. Another great difficulty arises from

the constant demand for novelties, since a man can hardly with much spirit throw his heart into the creation of things that, no matter how beautiful, will so shortly be under the heavy ban of being old-fashioned; thus fashion here again holds away, as it is far less culpable to have six dresses in a season all equally outrageous in taste, than to keep to one or two that happen to be becoming. It is only just to say that within the



Fig. 3.

last few years rapid strides have been made in many directions, and while much is still capable of improvement, we can look back on the past and feel that the teachings of the various International Exhibitions have borne valuable fruit; a result that has also undoubtedly been still more furthered by the excellent schools of Art that are now established in all our great towns. The following extract from Redgrave's Report

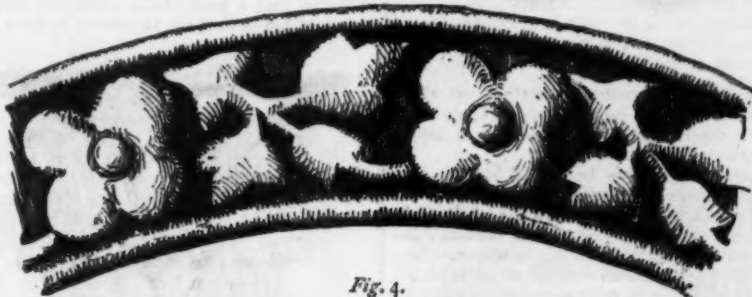


Fig. 4.

on Design, as illustrated by the articles shown by British exhibitors in the first great gathering, that of 1851, will show that while much remains yet to be done, still solid progress has been made:—"Stems, bearing flowers for various uses, arise from groups of metal leaves, standing tip-toe on their points, and every constructive truth and just adaptation to use is disregarded for a senseless imitative naturalism. In the same way, and doubtless supported by great authority past and present, enormous wreaths of flowers, fish, game, fruit, &c., imitated à merveille, dangle round sideboards, beds, and picture-frames. Glass is tortured out of its true quality to make it into the cup of a lily or an anemone; not that we may be supposed to drink nectar from the flower, but that novelty may catch those for whom good taste is not piquant enough, and chaste forms not sufficiently showy. In fabrics where flatness would seem most essential, this imitative treatment is often carried to the greatest excess, and carpets are ornamented with water-lilies floating on their natural bed, with fruits and flowers poured forth in overwhelming abundance in all the glory of their shades and hues; or we may be startled by a lion

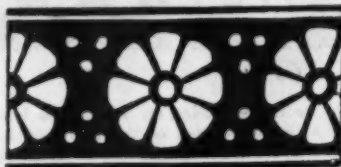


Fig. 5.

at our hearth, or a leopard on our rug, his spotted coat imitated even to its relief as well as to its colour, while palm-trees and landscapes are used as the ornaments of muslin curtains."

The theory of the disciples of the naturalistic school appears to be that, as natural forms are in themselves beautiful, they cannot but be pleasing when reproduced in Art. That this is a fallacy, however, our readers will, we trust, see, if they consider that in nature the animal or plant is fulfilling its proper functions, while in its reproduction work altogether foreign to its



Fig. 6.

associations is required of it; hence, however graceful the head and antlers of a stag may be when seen beneath the spreading beeches or amidst the bracken, it is a grave error of judgment to decapitate the animal and place its head between the bottles on an inkstand, using its spreading antlers as convenient pen-rests; however beautiful the chalice of the lily may be in nature, it is but degraded when from its counterfeit presentment a gas jet is made to issue. All ornament is but accessory; it adorns utility, and should not itself be the principal feature in the work; hence it is wrong, in place of a gas-jet with its appropriate ornaments, to substitute one of nature's loveliest flowers, the very type of purity, that in place of its delicate odour and all the charming associations of its life, it may breathe out fire and smoke. The eternal fitness of things is disregarded, and the result to all thinking minds is not unpleasant merely, but absolutely repulsive.

Fig. 17, an ancient Egyptian drinking-cup, based on the favourite lotus flower, is perhaps as near an approach to the natural floral form

as the designer is justified in attempting. The original may be seen in the British Museum; it is about five inches high, of a dark blue green, the lines that define the forms being black and somewhat coarse in execution. We need not devote any of our illustrations to modern examples of want of fitness, as a little observation on the part of our readers will, we fear, soon enable them to detect examples for themselves; we may, however, in referring to Fig. 3, a silver cup of Flemish work, point out that in mediæval times a certain quaintness and grotesqueness of fancy was at times allowed to run rampant. We may see this in the cup which we have figured: its use has been sacrificed, or at least greatly hindered, while the hampering cause is far more of an addition than an improvement, so that in forfeiting the useful the designer has not even succeeded in gaining the ornamental. The Murano glass is another good instance of perverted taste in the manufacture, as the forms it assumes are often such that the vessels could have been of little or no practical use, and



Fig. 7.

though on many accounts interesting, yet, since they fail in the most important feature, we must perforce consider them artistically as examples of a perverted ingenuity.

Fitness is not only to be studied in a consideration and just conception of the use of the required object, but also as to how the adaptability of the material at command will influence the form, since some materials may be woven, others cast, blown, hammered, or revolved while plastic on a wheel. It is an error of judgment painfully to imitate in some antagonistic material the effect that might very naturally be produced in some more pliable medium; all sense of fitness is set at naught when forms are worked out in one material that belong properly to another; as, for instance, an elaborate attempt, faulty at best, but apparently very popular, to imitate



Fig. 8.

basket-work in earthenware. We have seen a butter-dish made exactly like a straw hat, the plaiting of the straw, the band of blue ribbon, being horribly real—the junction of the dish and lid being concealed by the ribbon. These things err in good taste and common sense no less than in the painful imitation of processes of weaving and plaiting in an inappropriate material, since no one would really have the milk brought up to table in wicker-work, nor the butter put under a hat; hence the more realistic effect, the more objectionable every way the result. The square stitches of wool-work, and their imitation in wall-papers and printed stuffs, is a parallel case; in the former the manipulation requires them, but to place the design in the latter cases under such a limitation of effect, thus imitating a process far less elastic than the case would permit, is a grievous error of judgment. We may see the same degradation of the material in the fictitious examples of mosaic, where the work produced in one piece is afterwards marked over with lines to represent the junctions of tesserae. The design should have immediate

reference to the material in which it is to be produced, that thus the capabilities of that material may be considered, and the maximum of good result obtained: not only should iron and earthenware, for instance, have their special adaptabilities considered, but the design that would be suitable for cast-iron must differ from that intended to be worked in wrought-iron; while oak and mahogany have each special characteristics of grain and surface that would make the

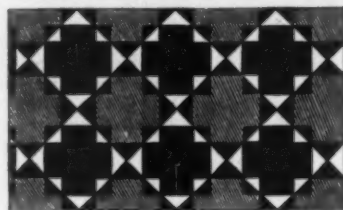


Fig. 9.

character of design that worked out well in one not so good for the other.

The fitness of ornament to its scale and position must also be considered, fine and delicate work and colouring being best seen when near the eye, and a larger and bolder class of forms being required when farther removed. Fitness of position, too, must be considered in what we may be allowed to call its moral sense, as the same ornaments could scarcely be used for a cathedral and a music-hall; a running band of hops and barley that we remember to have seen



Fig. 10.

carved round the door of a tavern had more of this quality of fitness in it there than it could have had in any other position. Fitness is considered when, in a fabric of a delicate nature, the ornament also is delicate; hence plants like the crane's-bill, *Geranium Robertianum*, the hare-bell, *Campanula rotundifolia*, and many species of ferns, are especially suitable for muslins and such like fabrics. Plants grouped together in a design should be of one season with each other; the only exception to this rule



Fig. 11.

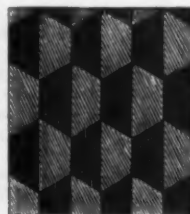


Fig. 12.

would be in the design for a calendar border, wherein all the seasons of the year might furnish their contributions, as the inner meaning would give a unity to the whole, and render it not justifiable merely, but especially appropriate.

Nature has ever been the great storehouse filled with boundless wealth of suggestions for the designer's service, and we shall see, as we proceed, that all the great principles of ornamental art find their counterpart in her works. If we seek for justifications of the use of sym-

metry, we find them amply in the crystals of the falling snow, the rays of the sea-anemone, the painted wings of the butterfly, as shown in Fig. 7, the corolla of the flower, the varied forms of the leaf. Repetition is seen in the whorl of leaves that surrounds the stem of the goose-grass, or the ring of petals in the primrose, anemone, or buttercup. Variation is no less clearly illustrated in the gradual transition of form in the leaves of many plants, the lower ones, as in the columbine, being full and rich in character, the upper small and simple in form; while in other plants the reverse is seen, the first leaves being simple in character, thence gradually merging into others deeply cut and full of beautiful suggestiveness of form. Contrast is seen no less distinctly both in form and colour; we see it in the smooth round scarlet berries and glossy green leaves of the holly, in the yellow and purple of the pansy flower; while not further to multiply such examples, we may, in conclusion, point out that the principle of fitness is equally well illustrated in natural examples. Fitness is the perfect adaptation of the form to the circumstances of the



Fig. 13.

plant's existence: thus the slender pea, too delicate to support itself unaided, is furnished with numerous tendrils, by means of which it climbs and rears its head amongst its sturdier neighbours; while the field-bean, an allied plant, being strong enough to sustain itself without any such adventitious aid, is without these appendages. The ivy climbing a wall is furnished with little root-like members, which, inserted in the crevices of the face of the stone-work, amply suffice to support it: while it is yet trailing on the ground, or when it has reached the summit of the wall, the rootlets being unnecessary, are not developed. The dodder, a slender parasitic plant, supports itself by suckers. We see the same principle again in the growth of the pine-tree, which, from the bleak localities, the bare mountain sides on which it flourishes, requires

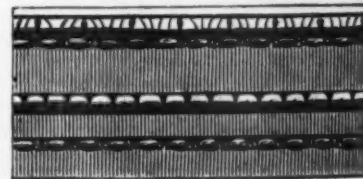


Fig. 14.

special modification. This is seen in the tall, slender stem, the absence of any heavy lateral ramification; the leaves are thin and needle-shaped, thus offering individually and in the aggregate but little hold to the force of the gale; while the roots, instead of striking far down, like those of most trees do in softer ground, stretch horizontally for a considerable distance just below the surface, making up by their large area for their comparatively slight hold of the rocky soil. In the case, too, of the water-buttercup, *Ranunculus aquatilis*, a common plant in most country streams, the upper leaves float on the water; these, therefore, are flat, and but slightly cut up into lobes, while the leaves that are submerged are cut into very fine, thread-like strips, thus offering no resistance to the water, their length merely turning in the direction of the current, no large surface, as in the case of the floating leaves, being offered to the action of the stream, as if so, the leaves would, by their constant resistance, tend to loosen the plant, and would themselves speedily be torn to shreds. We see the same characteristic filiform growth in the



sea-weeds that, exposed to the dashing and turmoil of the waves, have an equal need of special modification of growth. Fig. 13, an algal known botanically as the *Chondrus crispus*, is a fair illustration of this, though many other species are much more threadlike. The stems and leaves of water-plants being either flattened in the direction of the stream, or else triangular in section (see Fig. 16), furnish us with another illustration, both forms offering but slight resistance to the action of the water. This grand law of fitness not only holds sway in the vegetable kingdom, but is equally discernible throughout the whole extent of nature; thus the tiger's striped and brilliant-looking coat is really very similar in effect to the tall grass in which he



Fig. 15.

lurks, and only really becomes conspicuous when isolated from the natural circumstances of the animal's life. In the case of the penguin and apteryx, birds incapable of flight, all the bones of the skeleton are solid. In proportion as other birds enjoy the power of flying, so their bones vary in this respect, until, in the skeletons of the humming-birds and our English swift, birds almost constantly on the wing, every bone, down to the last joints of the toe, is hollow and permeated by air. Throughout the whole realm of nature the external form and the internal structure will alike be found to possess this great principle, for which we equally contend in all artistic work worthy of the name—fitness to the requirements of each particular case.

Another valuable feature in ornamental art will be found in the due use of the principle of contrast. Contrast may make itself felt in many ways; we may, for instance, have contrast of texture and surface, a feature that may often be seen in Perpendicular carving, where the foliage, so twisted spirally as to show alternately its upper and lower surfaces, has these still more emphasized by the one being tooled over, or



Fig. 16.

drilled, with an exaggerated effect of the pores, while the other is left plain. There may be contrast of general form, a principle very fully carried out in classic and mediæval mouldings, where rectilinear and curvilinear forms each gain by juxtaposition, and where, too, we may frequently find a richly carved moulding the richer in effect from being placed amongst simple mouldings and lines. There may be contrast of colour, as in a pavement of black and white marble, or the squares of a chess-board. A still richer effect is produced when both forms and colours are varied. This is a very valuable principle in designing, as it gives a greatly increased charm to any ornamentation. The first idea of a beginner desirous of richly decorating any surface—we will say, for instance, the side of a room—is to cover it all over with brilliant ornament, unlimited crimson and gold; but he soon finds that that will not do, but that by enriching some surfaces and keeping others back, by the use of strong colour in some parts, and delicate or subdued colours in others, in the use of bold and decided forms in one place, of delicate curves in another—in fact, in the use of that principle of contrast and due subordination that we are now advocating, he has got a far richer effect than before.

Hogarth, in his "Analysis of Beauty," writes as follows:—"When the eye is glutted with succession of variety, it finds relief in a certain degree of sameness, and even plain surface becomes agreeable; and properly introduced and contrasted with variety, adds to it more variety;" while Sir Gardiner Wilkinson says,—“A whole



Fig. 17.

wall, ceiling, or open space, should not be entirely covered over with rich ornament; and so also in a coloured piece of drapery, or any ornamental work, it is better to leave some parts of it much less rich and of less complicated pattern than the rest; it is apt to fatigue the eye

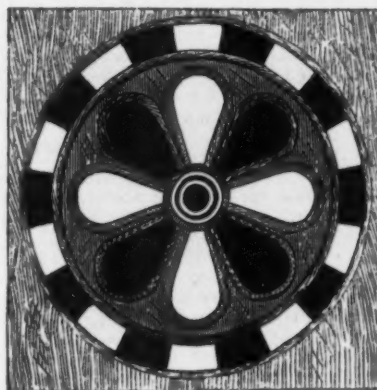


Fig. 18.

when overloaded with equal richness of detail throughout. This is still more important in a coloured building, where, if the whole walls, columns, and other parts, are covered with elaborate and coloured patterns, the eye feels a want of repose; and the same when a building

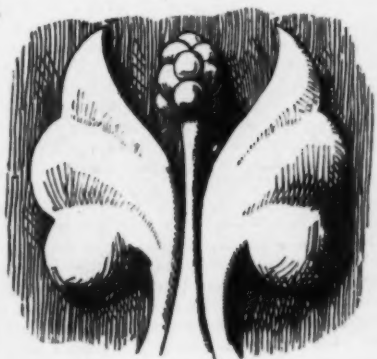


Fig. 19.

is covered entirely with sculptured ornament; the richly carved part not only requires an unsculptured portion in order that it shall not fatigue the eye, but is improved and set off by the contrast. Contrast is as necessary for effect in form, quantity of detail, and the position of lines, as it is in colour." Our 14th illustration

will serve to exemplify these remarks: it is the architrave of a Corinthian entablature. Our readers will readily notice the alternate bands of plain and enriched surface. The cornice of the same order is an equally good example of the matter in hand, plain mouldings and dentils being combined with the richer forms of the egg and tongue, and others. Many of the most famous temples of India positively lose in effect by the excessive richness of the ornamentation; the eye seeks in vain to relieve itself by dwelling amidst the redundancy of carving upon some plainer portion, as all alike is covered with decorative details, and the designers have thus defeated their own object. The same objection, in a less degree, makes itself felt in Moorish work; in a less degree, because though the mural diapers themselves, when examined, frequently exhibit this excess of richness, and cause us to feel a want of repose, the effect, as a whole, is not so decided, as running round each room we have a mosaic dado of a much simpler design, and thus obtain the needful variety and subordination.

The value of contrast has been appreciated at all periods of Art; amongst the Egyptians, for example, we see it exemplified in the placing together of the slender and aspiring obelisk and the massive temple, with its long horizontal sky-line; while in the Assyrian remains we see it most clearly developed. Our 2nd and 18th figures are good illustrations of this; they are both derived from flooring-bricks in the British Museum, the colours employed being buff or green as a groundwork, with the forms sharply defined upon the ground in black and white. The Greeks were equally alive to its value, as we may see on observing the numerous anthemion forms met with on their pottery, almost all being based on the alternation of two dissimilar forms. We have in Figs. 1 and 5 two other ex-

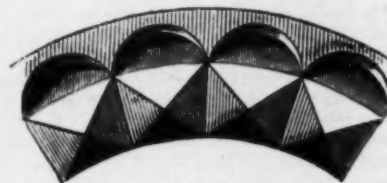


Fig. 20.

amples from the same source, one a simple chequer of sharply contrasting colours, red and black, the other a *patera*, or floral device. Contrast of form alone, and its value, may be readily seen in Fig. 10, a capital from the Temple of the Winds. Fig. 20, a Norman example; Fig. 11, from a sculptured effigy of Gothic date; and Fig. 8, a piece of modern interlacing, are three good examples of contrast of form; in the first the rectilinear and curvilinear lines, the flat surface, and the raised; in the second, the central form, composed entirely of curved lines in its enclosure of straight lines; and in the third, the combination of straight lines, horizontal and oblique, with others strongly curved, being all contrasting features of distinct decorative value. The forms of nature, when studied and duly conventionalised, will supply much valuable material: as, for example, the white water-lily, with its central globular mass of petals, surrounded by its large and simple leaves; the hawthorn, when in flower or fruit; the fruit and foliage of maple or of oak. Fig. 10 presents us with a bold and good example, Norman, of valuable contrast of form, produced by freely conventionalised fruit and leaf forms. In Figs. 1, 2, 6, 9, 12, the forms composing the pattern and the ground are identical: in these cases the only way to develop the design is by variation of colour; while in Fig. 11 the principle of contrast is employed both in form and colour, the richest development of the principle. Fig. 15 is sketched from a bowl of Deruta ware, of the sixteenth century, in the South Kensington Museum Collection of Ceramic Art; while Fig. 4 is from a piece of Indian embroidery, a particularly pleasing example, as the alternate foliate and floral forms, raised in silver from a ground of crimson, have a very rich and beautiful effect.

## SELECTED PICTURES.

## THE ARQUEBUSIER.

J. B. Madou, Painter. J. B. Meunier, Engraver.

It is a rare opportunity afforded to us of presenting our subscribers with an engraving from one of the works of the veteran Belgian painter, John Baptist Madou, who is now in the seventy-eighth year of his age; his pictures are but comparatively little known in England; from the difficulty, it may be presumed, of procuring them, for in his own country they are eagerly sought after and greatly prized. Writing of this artist in 1866—having visited his studio at Brussels the preceding year—we remarked, "He unquestionably stands at the head of the *genre* painters of Belgium: his works, whether in lithography,"—of which he produced a very large number in the earlier part of his career,—in water-colours, or in oils, show a power of composition, a truthfulness, and a delicacy of touch combined with solidity, that will bear comparison with the best that have come down to us from the old painters of the Dutch and Flemish schools.

Not until he had reached the age of forty-four did Madou attempt oil-painting; all his previous works were in lithography or in water-colours: hence it is that his pictures in the first-named medium are so few, while their scarcity adds much to their value. Visitors to the International Exhibition of 1862 had abundant opportunity of studying their character, for no fewer than nine of his best examples were hung in the gallery, contributed by the Duke de Brabant, M. Vander Donckt, and other distinguished collectors; or were lent by the Musée Royal, Brussels, and the Antwerp Academy: three of these nine were engraved, on wood, to accompany the notice to which reference has been made; the painter having himself allowed us to copy the original finished sketches, which he had in his possession at the time of our visit to him.

"The Arquebusier," as the monogram and date on the canvas show, was painted in 1860. The figure carries one's thoughts back to the time of Teniers, and Frank Hals, and Rembrandt, in some of whose pictures these Dutch and Flemish soldiers appear prominently; while, to come down to our own time, the famous French artist Meissonier has turned to admirable account their grim aspect and picturesque military costume. Madou's imaginary portrait will bear favourable comparison with that of any of his predecessors or contemporaries: it has a manly and resolute bearing, and is disposed in an attitude that shows to advantage all the most striking portions of his equipment and weapons, with the varied ornaments of the former. The picture, like the majority of the painter's works, is finished with great delicacy of manipulation, and is rich in colour.

We have mentioned Madou's productions in lithography: when he returned to Brussels, about 1821, after being employed by government in mapping out the frontiers of Belgium and France, lithography had then just found its way into the former country, and he set diligently to work in that medium, producing within seven years a large number of important illustrations. These included more than two hundred scenes of his native land, published, in two volumes, under the title of "Picturesque Views in Belgium;" two volumes, containing one hundred and forty-four subjects, "Scenes in the Life of Napoleon;" "Scenes in the Lives of Dutch and Flemish Painters;" "Scenes of Society," &c., &c.

## THE PICTURED EAST.\*

THE illustrations of this very remarkable work—the descriptive narrative of Count de Beauvoir's travels round the world—commend it to our special notice, and might be taken as an effective guarantee of the accompanying text, which has not only won a full and rapid continental renown, but further, from England, the speculative test of translation.

Apart from nine maps, we have here one hundred and seven woodcuts, in which masterly design is combined with photographic precision and a thorough accomplishment of execution. In a word, its conjoint literary and artistic merits make it, in its own way, the book of the year. The circumstances under which it was written impart to it a special interest, and also afford a sound responsibility for the high tone of its pervading treatment.

The writer, Count de Beauvoir, one of the youngest men who have achieved early literary renown, happened to be on terms of closest friendship with the Duke de Penthièvre, son of the Prince de Joinville (who has won the name of sailor from a six years' service in the American navy), and accompanied him in the proceeding of circumnavigation, of which we have here the record. When he sailed from Gravesend, on the enterprise, he was but in his twentieth year. Precocious ripeness and intellect, made practical by severely extensive education, could alone have invested him with the honour of being the annotator and commentator of the expedition. The happy result is, that we find here no trace of feebleness or immaturity of thought, but, on the other hand, are charmed with the vivid freshness of young susceptibility—an unwearied spirit of minute inquiry, combined with sound judgment and a faculty for discussing, with transparent facility, the most serious questions of government administration and financial statistics.

The recognition in all quarters of the Prince's quality—how potent a passport!—and his amiable reception in the highest quarters, secured the fullest and most prompt opportunities for the application of his young friend's faculties.

In the first instance, this is exemplified in our own Australian region, where he recognised freedom and steady civic progress happily united—where he and his companion enjoyed all the wondrous excitement of the chase in the unclaimed wilderness, and where he learned to estimate the stubborn energy, intelligence, and perseverance, with which the squatter endures, for years, the trials of an almost savage life, to watch the gradual increase of his flocks and herds, until, at length, his tribulations are recompensed by an ample independence. Here we have, at once, brilliant powers of scenic sketching and severe statistical inquiries, worked out with thorough clearness and vigour. Six-and-thirty faithful woodcuts illustrate this opening portion of the work.

From Australia and its civilisation—offspring of the far west—the travellers are rapidly borne to the most striking presentment of timeworn and monotonous Oriental modes of life, in the Equatorial hotbeds of Java and Siam, on to the ponderous oddity of China and the contrasted spirited singularity and prepossessing idiosyncrasy of Japan. The prestige of the Prince's recognised station, which was sustained by the Dutch resident authorities of Java, served as a resistless passport to every quarter. Where royalty all beshowered upon with barbaric pearl and gold, is a caricature divinity, before which all crouch to the earth and kiss the dust, the illustrious stranger was received on something of equality, and all the grandeurs and farcical formalities of Court-show were played off before him. On every side scenes of extreme singularity—not excepting (*mirabile dictu*) a display of the inmates of the harem—surprised the wondering curiosity of him and his two attendant friends, and severely tried their gravity. To all this, the reader is made a party, by the sparklingly vivid pen of the Count, and by excellent auxiliaries of photograph and pencil.

\* *Voyage autour du Monde, par le Comte de Beauvoir.* Published by H. Plon, Paris.

He describes also, with an artist's fervour and feeling, the scenery, rich and grand, of this tropic land, with its plains of teeming produce, its comparatively savage mountains—the range of the rhinoceros—and its luxuriant woodland, under the foliage of which the natives construct their houses and defy the radiance of the zenith sun. These embowered retreats, moreover, extend laterally along those "arroyos" or traffic canal lines, "long drawn out," which the Dutch settlers would have excavated by the hundred, in remembrance of their homes by the Zuyder Zee, had not the Malay population already brought them into existence by the thousand.

Thus, observes Count de Beauvoir, the instincts of the white man of the north and of the tawny Equinoctial come into coincidence. The first navigators and the first pirates in the world carve out their countries into numberless islands and canals, which become the veins of circulation for their entire commercial intercourse. Ashore and under the foliage shade, numberless traders, with girdles of every brilliant colour tightened round their loins, circulate, in that trotting action so uniquely Indian, gesticulating, shouting, and laughing in hearty peals. A crowd more picturesque, more merrily animated, more stunning in their clamour, could not be conceived—a tessellation of bright tints—incredible contrast of expression and a general aspect of rampant comedy.

We cannot linger here over the masterly review which our traveller presents of the condition of the agricultural population of this country and the cruel *corvée* system, introduced by the Dutch, to compel productive harvests by labour never intended by Providence, in this intensely tropical furnace.

The "Arroyo," so brilliantly illustrated, leads us on to Siam, where the same luxury of aquatic transit is relished, cherished, and indeed carried out on a much more extensive scale.

In a word, the metropolitan city of Bangkok, in which our travellers only sojourned some seven days, was found to realise, in amphibious character, an exaggerated Venice of the East. Seen from an elevation, it appeared to them to surpass, for striking aspect and grandeur of effect, all scenes they had ever beheld. Thousands of floating houses, drawn up strictly in lines, with roofing singularly *bizarre* in form, lay upon the bosom of the Me-nam (mother of waters), while the intervening—not streets, but canal highways—were traversed by thousands of light pirogues, the *fiacres* and omnibuses of Bangkok. All this is overlooked by the royal quarter, on *terra firma*, with its crenelated walls and bright coloured towers. Here hundreds of pagodas shoot to the skies their gilded spires, intermingled with crowded domes of enamelled porcelain and gleaming glass. Amongst these, looms up in special state "The Pagoda of Buddha's Foot," which Count Beauvoir deems to be the greatest structure in the East of that class. From the vast range of scintillating roofing the sun's rays stream as from a prodigious prism, and the eye seems to recognise a panorama of porcelain cathedrals.

The country immediately close to this extraordinary capital, was found, by our travellers, to be as fertile as, but less picturesque than, Java, the people both of town and country similar to the islanders in chronic indolence, and equally proficient in the languid life of *dolce far niente*. They want but little food, nor find that little difficult to coax from the rich seething soil. From both the Chinese carry off all the advantages of intelligent, extensive commerce.

The influence of the De Penthièvre title again threw into revelation the Royal residence and its mysteries. The party beheld the white elephant encircled by crawling worshippers, and, moreover, the regiment of eight hundred Amazons who guard the throne—both these subjects are admirably illustrated—and, finally, they had to felicitate themselves upon an interview with King Samedetch-Thra-Paramend-Maha-Mongkut. On their arrival at the entrance to the throne-hall, the King came forward to meet the Prince, passing through a dense range of Mandarins crouching in attitude and aspect of profoundest reverence "for the object of their absolute adoration, and upon whose visage they dare not for an instant turn their eyes."





J.B. MADOU, PINXT

J.B. MEUNIER, SCULPT

# THE ARQUEBUSIER.

LONDON, VIRTUE & CO





"His Siamese Majesty is preceded in his advance by a dozen of his children, who are truly of ravishing piquancy. Their heads are shorn, except on the tip-top, from whence springs and falls a slender lock, wreathed with a garland of white blossoms, and sustained in their place by pins of sapphire. Their naked breasts are embellished with numerous collars of precious stones; their waists are encircled with silver tissue, and silken belts of rose and blue tints dangle beneath them. Finally, seven or eight large rings, from which hang knotted

bunches of rubies and other gems, glitter round their ankles. Such are those pretty pets, whom the Sultanas have bedecked as a body-guard. One of them carries a cigar-box—another the King's state sabre—this one a seven-storied parasol—that a golden spittoon. They enter trippingly, and recognise us with the prettiest of smiling salutes."

What a contrast between the Asiatic cherubim and the old King! whose withered face is garnered beneath a gold pyramidal crown, and whose skeleton limbs tremble under the weight

of tissue robes and numberless precious stones. His Majesty the King of Siam, in his sixty-third year, is ugliness personified, and leans strongly to monkeyhood. But he plumes himself upon speaking English, and the travellers acknowledge to have understood one word out of every ten that he uttered! He also takes pride in a progeny numbered by the score, of which the seventy-seventh sprig of divinity is faithfully depicted in the accompanying engraving.

This brief introductory interview was followed by another of some hours' length, wherein His



"Un Arroyo"—a Watercourse at Bangkok.

Majesty familiarised his visitors with all the mysteries of his palace—giving them even a glance at his harem. He also afforded them an opportunity of learning to esteem in him political views of a liberal and ameliorating tendency, for which they had not been wholly prepared. After a rapid glance at what might be deemed a very museum of singularities in the floating capital, they were again afloat, and up, by Malacca, to Hong Kong and the Celestial Empire. The illustrations of these quarters are strikingly truthful, and, therefore, the more

satisfactory, inasmuch as they are, in that quality, extremely rare. The Prince and the Count had the opportunity of enjoying an interview with the truly regenerating statesman, Prince Kong, and of estimating, in some degree, how European ways are struggling forward to subvert the stolid absurdities of the old régime of this flowery land.

From China, the transit to Japan is direct, and there all the warmer sympathies of the travellers are quickly awakened, and after considerable familiar intercourse, thoroughly sustained. The enterprise and vivid activity of this people, their

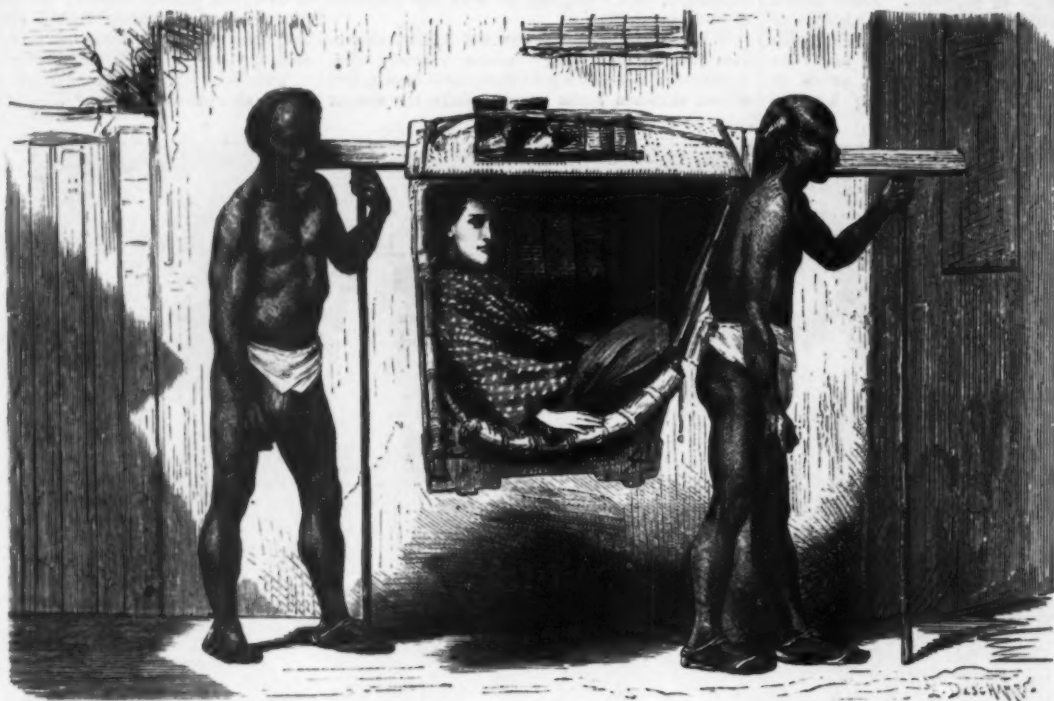
natural amiability, which reminds one of Captain Hall's Loo-Choo islanders, their singular variety of costumes, from the all but nude, to the utmost elaboration of drapery, in the highest classes of females, are sources of great amusement and surprise to the European. A common mode of travel is admirably illustrated in the annexed woodcut, in which is depicted a Japanese *quon-dam* sedan-chair.

All of us are aware of the great struggle now progressing in Japan, between the parties of the sacred chief, the Mikado, by whom all Euro-

pean ameliorations are being zealously introduced, and those of the Taikoun, long the usurper of the actual government functions, sustained, as he is, by the feudal, aristocratic, and powerful Daimos, who dread their own loss of

dominant position in the advance of novelties. From the latter party, hostility to the European becomes an article of faith, to be sustained on every favourable occasion by the murderous assaults of the two-sworded gentry. This topic

is carefully developed in these pages, and with more animation, inasmuch as the lives of the Count and Prince were seriously imperilled by the violence of the adherents of the Daimos. How greatly this ruffianism is discordant with



*The "Kango"—a Japanese Sedan,*

the natural temperaments of the people will be found exemplified in much detail of the most agreeable kind in this work.

"They are," says the Count, "a thoroughly cheerful, laughter-loving people; each word we utter and our slightest movement afford them

harmless amusement. The young girls approach us in the levity of costume, which we have noted, to examine our watches, to feel the substance of our dresses, to mark the speciality of our shoes, and when we maltreated their language a little too daringly, peals of laughter burst

from them, like an explosion of gunpowder." Thorough cleanliness, in house and in person, is one of the signal distinctions of these people. Several graphic illustrations of their pretty and picturesque cottage-dwellings, the roofs of which are uniquely embellished with flower plants,



*The King of Siam's Seventy-seventh Son.*

are presented to the reader of the volume. On the whole Count de Beauvoir's picture of Japan is worked up with singular brilliancy of effect and a very strong contrast of incidents. As usual, it combines the sparkling pleasantry of the writer with serious and lucid inquiry.

From Japan, the travellers took a direct line across the Pacific to Sacramento, whence, after a short stay, to which we are indebted, *inter alia*, for a faithful, well-contrasted portrait of that imperial chief of trees the *Wellingtonia Gigantea*, they became homeward bound by *Terra del*

*Fuego*, and so, touching at New York, to Fair France and Havre. For the publication of this noble work, in all its richness of pen and pencil, there surely is a European debt of acknowledgment due to the eminent house of Plon.



LIVERPOOL AUTUMN  
EXHIBITION OF PICTURES.

THE Liverpool Corporation, with a desire to promote the interests of Art, and add to the culture of the inhabitants of that town, have, for the last three years, held an Exhibition of Modern Pictures, in a suite of rooms admirably adapted for the purpose in the Free Public Library and Museum, William Brown Street. Many were disposed to cavil at a Corporation undertaking such a work, and not a few were ready to prophesy that failure would be the result. Past and present experience certainly puts to confusion such ill presages, for not only have two most successful Autumn Exhibitions been held, but the third, opened on Saturday, Aug. 30, for a "private view," and to the public on Monday, Sept. 1, is equal, in all Art respects, to its predecessors, while it promises to be as successful from a pecuniary point of view. Of provincial exhibitions it is one of the best, if not the best, of this season. One leading feature of the exhibitions at Liverpool is the absence of "loan" pictures, all being sent for sale or exhibited by the artists themselves.

## THE ROYAL ACADEMY.

One of the most striking pictures in the Exhibition is that by F. Leighton, R.A., painted expressly for the Exhibition, as was his 'Weaving the Wreath,' of last year, which readily found a purchaser. This year his picture is entitled 'An Antique Juggling Girl' (66). It is very warm in tone, and displays to perfection all that is lovely in the female form. The picture represents a female figure unencumbered with garments save a gossamer trifle, standing erect with her head thrown back and tossing the balls in the air after the fashion of jugglers; the background is an orange-tree burdened with fruit, which shows itself on each side of the picture, the centre just behind the figure being a splendidly painted light screen. The flesh tints of the picture, the marvellous fidelity of anatomy, the lovely face, so correct, in spite of the foreshortening, the exquisite grace of the pose, all show a work little short of perfection. The accessories of the picture—her fallen crimson robe, the leopard-skin on which she stands, the playthings with which she performs, are wonderfully rendered. P. F. Poole, R.A., exhibits his exquisite picture 'The Wounded Knight' (313), which breathes forth a poetical story so truthful and real that any description or title to the picture is quite unnecessary. G. F. Watts, R.A., has a splendid portrait of the Rev. James Martineau (74), painted for Mr. Martineau's late students. It is a capital likeness, but above all, a fine work of Art, and is much admired. C. W. Cope, R.A., exhibits his Academy-picture, 'Parting Words.' P. H. Calderon, R.A., is represented by a picture of 'Mary, Queen of Scots, at Lochleven Castle' (59), which should not be left unsold. F. R. Lee, R.A., also exhibits one of his pretty woodland landscapes (63). J. Pettie, A.R.A., has a characteristic picture entitled 'At Bay' (165), a work well executed, and also highly amusing.

## SOCIETY OF PAINTERS IN WATER-COLOUR.

The old society is well represented in the Exhibition. Walter Goodall has two splendid drawings, (577) 'Far from Home,' and (627) 'School in the Cloister,' which became the property of a local collector. A. D. Fripp exhibits (653) 'From Over the Sea,' and (468) 'The Empty Wain,' specially painted, and which is sold. 'The Pescheria, Rome' (36), by E. A. Goodall; two fine drawings, by Fred. Tayler (582 and 675), and a large picture, 'The Culver Cliff, Isle of Wight' (48), by E. Duncan, also find places on the walls. A. W. Hunt has a splendid landscape (319), 'Looking down the River.' Basil Bradley exhibits a very large drawing, 'Oxen ploughing on the Downs, Surrey' (884), which commands much attention. The late W. W. Deane is well represented by several choice drawings and three large oil-paintings, the principal one having found a purchaser. Besides those already mentioned there are specimens of the following members of the society: Colling-

wood Smith, G. Harrison, J. W. North, P. J. Naftel, J. Callow, W. Callow, A. Goodwin (two charming drawings), R. W. Macbeth, F. Smallfield, Jos. Nash, V. Bartholomew, W. Collingwood, W. M. Hale, A. P. Newton (two expressly painted), and H. C. Whaite.

## INSTITUTE OF PAINTERS IN WATER-COLOURS.

H. B. Roberts's two drawings, 'Rustic Vanity' (714) and 'Hark, hark, the Lark!' (682), are among the chief favourites of the works sent in by the members of the Institute. Thomas Collier's (546) 'The Snow-Storm passing over Black Mount,' is a splendid drawing, showing great breadth of handling and a fine conception of atmospheric effects. J. Mogford sends three drawings; two, (493) 'Mont Orgueil Castle, Jersey,' and (662) 'Tarbert Castle,' finding purchasers. J. M. Jopling exhibits 'Between ye Parts' (526) and 'Between ye Acts' (874), both sold; also 'Joan of Arc' (897). H. G. Hine has two drawings in the Exhibition, both splendid specimens of this artist, (467) 'At Peveril Point, Swanage,' and (640) 'On the Downs, near Lewes.' Numerous other members and associates contribute.

## ROYAL SCOTTISH ACADEMY.

This Academy, through a number of its members, contributes some very fine works. James Cassie's (103) 'Along the Sands at Low-water' is a fine specimen of shore-painting with cattle. G. Hay has painted a very clever picture of a 'Girl on her Way to School,' which was marked sold at the "private view." Clark Stanton sends three good drawings, the largest (498), with no title but two lines of poetry, being very clever, and just sufficiently varied from his usual female figures to make it more interesting than his late drawings have been. W. Beattie Brown, J. A. Houston, W. Paton, A. Perigal, and W. S. Watson are all exhibitors.

## ROYAL HIBERNIAN ACADEMY.

The Hon. Lewis Wingfield, R.H.A., exhibits the largest picture in the Exhibition. Whether it deserves the prominence given to it is a matter for criticism, but its size alone we presume required that it should be treated differently to others, so it has a conspicuous place in the vestibule. It represents 'The Love that endureth, and the Love that fadeth away' (403), but which is far from intelligible. Some say it is human love *versus* divine love, others that it is the love of a lover contrasted with the love of a mother. However, the picture appears to represent a gay cavalcade or wedding-procession on one side, and on the other the porch-way of a church, on the steps of which stands a sister of mercy embracing a young man evidently in deep sorrow. The drawing is spirited and the colouring fair; altogether the *tout ensemble* of the picture is not unpleasing, though it possesses some artistic defects. A. Burke has one or two cattle-pieces in the Exhibition; E. Hayes, a splendid marine-piece (599); and W. Osborne, quite a variety of small works, representing all kinds of dogs. Besides these the R.H.A. contributors are J. R. Marquis, A. Nicholl, C. W. Nicholls, and B. C. Watkins.

## METROPOLITAN ARTISTS.

The well-known artists of the Metropolis are nearly all represented on the walls of the galleries, and several pictures are exhibited for the first time; many, indeed, being specially painted for the Exhibition. E. C. Barnes's 'Scarlet Letter' (134) is very popular; so is Mark Anthony's 'Evensong' (152), thought by many the finest picture in the Exhibition. W. J. Calcott's two fine sea-pieces are much admired. C. Calthrop's 'La Levée de Monseigneur' (280) is a splendidly-finished work. F. J. Cotman sends three very clever pictures for so young an artist. There is one work of the late William Davis, 'The Cornfield' (335), which we are glad has been sold. Walter Field's 'Come unto these Yellow Sands' (105) is conspicuous for its crispness, life, and brightness. W. Gale shows two pictures, 'Companions' (96), and 'Abraham sending away Hagar and Ishmael' (247). C. E. Perugini's 'Pair of Friends' (297) is soon found, as it deserved, a purchaser. V. Prinsep is represented by two fine works, one 'The

Gaderine Swine' (330); the other, 'Leonora di Mantua' (188), not previously exhibited, and which commands general attention. The figure is of heroic proportions, and the yellow robe in which it is attired, with the green bodice, could only produce the effects they do in the hands of a perfect master of his art. That the picture is in character most voluptuous none can dispute, but that it is a splendid picture, most desirable for a large gallery or town-collection few will deny. It is hoped that Liverpool may retain this work, and that it may find a place in the proposed permanent gallery of Art. As a study for students, both for form and colour, few pictures in the Exhibition excel it. C. N. Hemy is well represented—'Whitby Harbour' (62) being the best of his three works. W. J. Hennessy exhibits a picture, 'The Golden Hour' (141), which, we understand, was specially painted for the Exhibition. A. Legros exhibits 'The Barricade' (224); and A. Durer Lucas, several flower-pieces, very clever, all of which were sold at the "private view." B. S. Marks is to the fore with two philanthropic pictures—one, 'The Dock' (95), one of the cleverest bits in the rooms; the other, 'A Plea for Education and Employment' (106). 'Good-bye! God Bless You!' (329), by P. R. Morris, is one of the gems of the Exhibition, and readily found a purchaser. J. W. Oakes is well known in Liverpool—if he be not a local artist—and he exhibits three works that cannot fail to enhance his reputation, especially his splendid picture, 'Mountain Stream—Glen Derry, Aberdeenshire' (179), which is quite Turner-esque in its grandeur, but free from all plagiarism in its bold conception and excellent manipulation. F. Sandys exhibits his 'Lily Maid'; R. S. Stanhope, 'Andromeda'; and F. W. W. Topham, three very fine oil-pictures.

Among the water-colours are to be found some very choice drawings from artists not already mentioned. Harry Hine exhibits three good works, which have been sold. Joseph Knight's 'Evening' (552) is one of the gems in the water-colour room, and displays a power of colour and a feeling that bespeak a high place for this rising artist. H. Macallum has two drawings on the walls; 'Digging for Potatoes' (667) being very characteristic and clever. T. R. Macquoid exhibits several drawings of equal and high merit. Mrs. Champion's 'Prayer' and 'By the Wayside,' have both found purchasers. There are also specimens by J. J. Bannatyne, W. R. Beverley, H. Birtles, Madame Bodichon, G. F. Brewinall, H. K. Browne, R. Frier, F. Huard, J. J. Richardson, A. L. Vernon, C. Rossiter, Tenniswood, Talford, Wainwright, &c.

## LOCAL ARTISTS.

That provincial exhibitions are a stimulus to local Art, has been made manifest by the exhibitions held here, in each of which it has been well represented, and in the last appears to far greater advantage than in the former ones. To Mr. John Finnie must be given the palm among the local oil-painters, his splendid landscape, 'In the Vale of Clwyd, looking towards the Great Ormeshead' (87) for truthfulness to nature, warmth of tone, and poetic feeling, standing out in great prominence amidst the contributions of the year; while his smaller picture, 'On the Thames at Goring' (143) is equally successful, though from quite a different standpoint. Mr. R. P. Richards is following hard upon Mr. Finnie in local reputation, and his picture, 'Gold and Silver' (229), at once lifts him into a high place among landscape painters. The realistic tone given to the water—still and running—in this picture is very fine; while the light and shade are charmingly rendered, and the manipulation of the whole is deserving of high commendation. We would, however, recommend this artist to pay more careful attention to the "effect" of foliage. G. H. Garraway increases his reputation year by year, yet is rarely happy in his choice of subject; whatever he paints is true and clever, but still beauty and point and interest are also necessary in a picture; or at all events, one or the other of these. His 'Lyonnais Beggar and his Daughter' (129) is remarkably clever, but dreadfully dull as a picture of interest. The same must also be said

of his 'After the Performance' (176). 'In Winter Twilight' (44), by William Eden, is very clever, and far exceeds his previous works. W. J. C. Bond exhibits two very good pictures, free from his usual extraordinary colouring, 'Fishing-Boats in a smart Breeze' (237), and 'View in Cheshire' (450). T. Huson's large landscape, 'Mist in a Scotch Glen' (298), soon found a purchaser: it is a very excellent work. Jessie Macgregor has three oil-pictures in the Exhibition; the principal one, 'Grief' (242), being remarkably clever and full of power. John Robertson's portrait of James Aikin, Esq., J.P., the Father of the local Bench of Magistrates, is a fine likeness. Mrs. Ensor, W. W. Laing, whose 'Vintager' (352) is quite a gem, J. C. Salmon, H. H. Stanton, W. H. Sullivan, B. B. Wadham, &c., all display good work, proving that local Art can and does hold a good position. Among the local water-colour painters, Mr. W. L. Kerry stands prominently forth. This artist is not unknown in metropolitan Art-circles; but has painted far too little, devoting himself to teaching in connection with the Royal Institution, the principal local educational college. From the works exhibited last and this year by this artist, it is quite certain that he should devote all his time to painting. He possesses a breadth of conception, combined with such softness of tone, as cannot fail to please from the intrinsic merit of such qualities. This year his contributions number five; and though not at all "popular," but really artistic works, all but one have been "starred," showing an appreciation on the part of collectors highly creditable. His 'Valley of the Ogwen' (503) depicting a cloudy day and the coming of a storm, is simply marvellous, considering that it is only a large sketch, and makes no pretension to be a finished drawing; while his 'The River' (647) is charming, from its quiet beauty and its placid serenity and softness of tone. His smaller works, 'The Moss Formby' (670), and 'Richmond, Yorkshire' (826), deserve high commendation. William Collingwood exhibits several beautiful drawings of Alpine scenery, in which this artist seems quite to revel; his principal drawing, 'The Gorner Glacier, Valley of Zermatt, Switzerland' (837) is a most powerful work, the atmospheric effects, light and shade, and fidelity to nature, stamp it at once a great picture. It was sold at the "private view," and we quite envy the possessor of this fine work of true Art. Mr. W. J. Bishop—an old local favourite, who can paint splendidly, but devotes himself chiefly to other pursuits—exhibits several pretty bits; his 'Old Dove-house at Parcian, Anglesea' (700), only making every one wish he would devote more time to Art than he does. He is always true, and his drawing always correct. A. Hartland, a new name in local Art, is rapidly advancing in reputation. Two of his drawings, both very differently treated, deserve the highest praise—'Lakes of Killarney' (881) and 'Evening on Loch Corrib' (799). Sam. Pride, from whom much was hoped, makes no advance this year. He seems to have got into a dreamy style of colouring, which quite spoils his drawings. They lose in power and breadth all that some may suppose they gain in colour. It would be well for this artist to change his locality of sketching; for he would appear to be an "out-door" painter, and so try and kill the mannerism of colour which has marred all his drawings this year, unless we may except (794) 'Bridge, near Capel Curig,' which is decidedly the most natural. John Pedder improves; his 'Bettws-y-Coed Church' is a very good drawing. Two new names, C. W. Girvin and J. Freeman, both show much talent; one will be much surprised if these artists do not make rapid progress in reputation. C. H. Cox, a well-known amateur, exhibits two very good drawings: 'A Winter Morning on the Mersey' (633) ought to have been marked sold, it is so clever. Mrs. Pauline Walker shows several little gems (839), 'Wild Ducklings' being both clever and amusing. Miss Beatrice Meyer, E. Pugh, D. Woodlock, &c., all maintain their local reputation.

## FOREIGN ARTISTS.

Several foreign artists are among the exhibitors, and the works sent by them are in most cases highly creditable. J. B. Corot's (341)

'Joinville-sur-Maine' is one of the best specimens of this sketchy, indistinct, but really suggestive painter. Henri Bource exhibits two fine pictures—(419) 'There's Father!' being especially good. D'Aubigny has one, 'Sunset in Holland,' very clever and characteristic. C. J. Gripps, J. Jonkind, G. Rosiere, J. B. Van Moer, and Verheyden are among the contributors. A fine landscape, by Vertunni, of Rome, divides the honours of the vestibule with Wingfield's picture. M. Tenkate has one of his usual pictures of 'Children at Play.' Several choice little sketches in oil, by A. Oberlander, of Munich, find admirers. They are undoubtedly exceedingly clever and well worked out. Fortuny exhibits two etchings, and A. Ballin also two.

## THE SCULPTURE.

This department of Art is neither varied nor choice. W. Wood's 'Captive Maid' is decidedly the best. It is very soft and simple, having a tone of life which is quite delightful to see. G. G. Adams's 'Ruth' is not without many admirers; nor is Gieslowski's 'Giovannini.' A. Bruce Joy exhibits several medallions, but they seem very hard and cold as portraits; still (1039) 'Mrs. Scott Siddons,' and (1050) 'Professor J. J. Stokes' are remarkably good. His bust of The Rev. Clayton Greene, M.A., is full of character and well executed. There are several statuettes and busts of the late S. R. Graves, M.P., none of them particularly good, as all lack the genial expression and quiet repose which characterised Mr. Graves at all times. That by Fontana, which is to be executed in marble and placed in St. George's Hall, is undoubtedly the most successful and the best of those exhibited. A splendid bust of 'An Artist' (well known in local Art-circles) by J. A. P. Macbride, shows the artistic power and talent of the sculptor to be of a very high order.

## THE SIREN AND THE DROWNED LEANDER.

FROM THE GROUP OF SCULPTURE BY  
J. DURHAM, A.R.A.

IN the Royal Academy of last year this work attracted much and deserved attention as it stood in the Central Hall. Following the title as printed in the catalogue, appeared this explanation of the subject:—

"The legend is, the Siren became enamoured of Leander, and evoked the storm that drowned him.

"There he lies, his head across my knees,  
And lips more chilly than the chilly waves.

She says 'his love hath bribed her to this deed,  
The glancing of his eye did so bewitch her;  
Oh, bootless theft! unprofitable meed!  
Love's treasury is sack'd, but she no richer.'"  
HOOD.

The legend, as here set forth, whatever its origin, is only another version of the story told by the old Greek poet Musæus, of Hero and Leander, an excellent translation of which, by Mr. Edwin Arnold, was noticed in our columns very recently.

In the design of his group Mr. Durham has almost literally carried out the idea contained in the first two lines of the above quotation; the head and shoulders of Leander rest on the lap of the siren who tempted him to his death: she, throwing back her long tresses, gazes on the pallid face with deep earnestness, not unmixed with melancholy, as if to recall the life she was the means of destroying. The attitudes of the two figures, as the sculptor presents them, almost necessarily entail much difficulty in the arrangement of the lower limbs of both, conjointly with the arms of Leander; but the sculptor has most adroitly given to them almost equal balance, in the eye of the spectator, by their distribution, and has relieved what-

ever monotony of lines there would otherwise have been by the position of the siren's right arm, which supports the dead youth's body. The whole conception of the group shows originality of thought, while portions of it are eminently beautiful.

The work, as exhibited in the Academy, was only in plaster; and it is from this model our engraving is taken: when it comes to be executed in marble, there is no doubt the sculptor will carry out still further many points of excellence which are little more than indicated in the plaster.

We have hitherto known Mr. Durham principally as the author of many fine statues, and of groups of children at play; but in this 'Siren and the Drowned Leander,' he has aimed far higher, and so successfully, as leads us to hope he will be encouraged to persevere in the new path upon which he has entered.

His mind is of a very high order. Very few sculptors of our age so happily combine grace with power. In all his productions, including his admirable busts, there is ample evidence of genius.

## THE ALEXANDRA PALACE.

A COMMENCEMENT has been made in the rebuilding of this edifice, so far as relates to preparing the foundation for it. Though the plans of the elevation of the new palace are not ready, some idea of what is intended may be gathered from a statement which has been published in one of the daily papers. From this we learn that the edifice will consist, mainly, of a great hall, 300 ft. in length by 185 ft. in width, occupying the space of the old dome and the central transepts, and running very nearly due north and south. At the northern end will be a vast orchestra, with a magnificent organ, and the hall will afford ample accommodation without galleries for six or seven thousand people.

At right angles to the hall, and forming the arms of a Greek cross, will be two open courts, in which beautiful flowers and the pleasant plash of fountains will attract many who may not care to sit out a full concert. At each end of these open courts will be an immense conservatory and at the western end will be a reading-room and a museum, while at the eastern end will be two other rooms intended as museums. Along the open courts will run glass corridors. To the north of the northern corridor are to be galleries for the exhibition of paintings and sculpture on the west; and on the corresponding space at the east will be a large aquarium. To the north of the exhibition-galleries will be the rooms of the general manager and other officials of the company; and on the space north of the aquarium will be, on a lower level, a great glass-roofed second-class dining and refreshment-room; and in front of it, as well as in the corresponding space on the other side of the great hall, will be seats for the displays of fireworks, which it is intended shall be a feature of the amusements to be provided. Outside, on the ground-floor, will be a verandah with a southern aspect, extending the whole length of the building, and over this side, which is part of the refreshment department, will be the only "upstairs" in the whole of the Palace, for here will be a room nearly 200 ft. by 50 ft., to dine eight hundred people at one time, if required.

In the north-west angle of the building will commence a corridor leading to a detached theatre, intended to hold five thousand people, and it is in contemplation subsequently to erect a similar building at the corresponding angle, also detached, so that in case of any accident to the scenery of theatre or concert-hall they might be destroyed without danger of the fire communicating to the main building. Such are reported to be the principal features of the new Alexandra Palace.





ENGRAVED BY R. A. ARTLETT, FROM THE GROUP OF SCULPTURE BY J. DURHAM, A.R.A.

LONDON: VINTAGE & CO.





THE  
UNIVERSAL EXHIBITION  
AT VIENNA.

THE JEWELLERY.

**T**HOUGH lexicographers may choose to trace the derivation of the word jewellery to the Italian "gioia," we must undoubtedly fall back to a still more antique pleasure, for the instinct of personal adornment is coeval with human nature; and though, in the one instance, the taste may be more refined when displayed in the diamonds of the duchess, "heir to all the ages," the feeling is the same as that which prompts the poor Australian "gin" to adorn herself with a few glass-beads, and shine out a *grande dame de par le monde* before the astonished tribe.

We may rest assured, long before Solomon brought artificers from "Tyre, skilful to work in gold, in silver, in brass, in iron, in stone," that the Israelite matrons and maids decked themselves with silver horns, such as are worn in the present day among the Druses; neither would the Tyrian purple have seemed half so regal were it not linked with brooches of gold, glistening with precious gems.

Nor were men above such harmless vanities: the breastplate of divers metals given to Agamemnon is considered by no mean authority, Mr. W. E. Gladstone, "evidently meant to be understood as Sidonian or Phœnician work;" and the

"Thebes, that spread her conquests o'er a thousand states,  
And poured her heroes through a hundred gates,"

has garnered up, in the tombs of her kings, ample proofs that the goldsmith's art was brought to the highest perfection in those misty ages that belong to the dead and buried past. The old Greeks, with their sensuous love of all that was beautiful, lavishly adorned the persons of their women; and though the Romans conquered them, they in their turn subdued their masters, and from a badge of servitude, as the Romans had hitherto considered it, pierced ears became as essential to a fashionable dame of old Rome as they seem to the millions in this latter half of the nineteenth century, of whose civilisation we feel so proud, and are wont to be so boastful. Indeed, the pin-money allowed in those days must have been such as to make modern ladies sigh that their lot was not cast in those halcyon times. If Pliny the elder is to be believed, one dame of his age, by name Lollia Paulina, rejoiced in a *parure* valued by Dr. Arbuthnot at no less than £322,916 13s. 4d. of our money; a display that would cause even the jewels of the Countess of Dudley to shine with a diminished lustre. The perfection alike of design and workmanship is shown in numberless examples of Coptic, Keltic, and Etruscan remains, in the bracelets formed of hoops of gold studded with *scarabæi*, in the Mayer



Cabinet: Christofle, Paris.

collection in Liverpool, in the Khedive's Museum at Cairo, in the Tara brooch and

other examples in the Museum of the Royal Irish Academy in Dublin, in the Scandina-



*Vase and Plaque : Lemaire, Paris.*



*Stair-carpet : James Humphries and Sons, Kidderminster.*

vian Museum at Copenhagen, the Museum of Antiquities at Kertsch, in the Crimea,

and in the gathering of Etruscan jewellery formed by Signor Castellani at Rome.

Among the treasures to be found in the Khedive's museum is a necklace worn by Queen Aah-hept, mother of King Aahmes, the founder of the eighteenth dynasty, who was not only coeval with Abram and Sarai, but the identical Pharaoh who was "plagued with great plagues, because of Sarai, Abram's wife." This, found by M. Mariette on her mummy at the entrance to the Valley of the Tombs of the Kings, at Thebes, though modelled eighteen centuries before Christ, forms a group of dogs and antelopes as perfect as if designed by Landseer; while the Tara brooch has been so deftly fashioned that it is impossible to reproduce its microscopic tracery save by the use of dies. Of the universality of the "torque," it is enough to quote the examples found on mummies, and identical with those worn by the Coptic women of the present day; of the hundreds of such specimens discovered in Ireland, Denmark, Bohemia, and Turkey, and occasionally, but more rarely, in England, similar to those worn by Boadicea and Llewellyn (one of which, found near Caerwys, in Flintshire, is preserved at Eaton Hall); of the present "to ok," phonetic in name as identical in fact, of Syria, Egypt, and Turkey in Europe; of the annular hoops, with their hook and eye, in use among the hill-tribes in India, among the Kandyans in Ceylon; in Persia, in Ghilan and Kurdistan. Whether the specimens be rude as the first efforts of Tubal Cain, or exquisitely elaborated as a work of Castellani, they all tell of a common origin, and of the great Aryan link that binds Jew, Moslem, and Gentile in the same bond. We have thus far traced back succinctly a history of jewellery, in the hope that some more of our jewellers, following the example of Messrs. Hancock, may do for British Art in gold what Signor Castellani has done so well for Italy, and reproduce for modern use specimens which prove that "a thing of beauty is a joy for ever," not to be gaped at in museums, but to adorn the present as their originals did the past, and, till a new era arise, save us from the accusation of employing the best materials and displaying them to the least profit. "Cuor d'oro ma testa di bove."

To speak now of the present magnificent display in this year's "World's Fair," and proceeding in due order of countries, we must pass by the United States, for the excellent reason that not a single specimen of the goldsmith's art is, shown by the nation who, perhaps, more than any other, is given to a certainly lavish, if not inordinate, exhibition of "gauds" on occasions when Europeans are content with a less demonstrative array. England, though the entire number of exhibitors may be reckoned on the fingers of one hand, has no reason to be ashamed of her part, whether we regard it from a hard pounds, shillings, and pence point of view, or from the higher standpoint of aesthetic development. To Messrs. Hancock & Co. must be assigned the place of honour, alike for the money value of their exhibits, amounting to no less



than £350,000, as for the taste displayed in their designs, and the many novelties produced expressly for the present gathering.

The Dudley jewels here are a centre of attraction, as heretofore in 1867, in Paris, and at South Kensington in 1872; a new treasure being added to their number in a diamond and emerald tiara, prepared expressly for Vienna, and purchased by the Earl of Dudley only the evening before it was forwarded to its present destination. This truly regal ornament, valued at £7,000, is of pure Louis Seize design, and may be considered as unique, from the fact that the emerald spikes, though pear-shaped, are not *en cabochon*, but cut with facets, a task the difficulty of which all admirers of the beryl gem, so rarely found without flaws, will easily understand. Here, too, will be found that superb Cape stone, the Star of South Africa, weighing 35 carats, whose lustre is unsurpassed by even the most brilliant of its Brazil rivals. Of the other portions of this display, the emerald and diamond, the sapphire and diamond, the ruby and diamond, and the matchless pearl sets—the latter with its fifteen pear-shaped drops one inch in length, and its six rows of peerless pearls—as they have before formed a subject for comment, it is not our province to speak; nor indeed, with such an *embarras de richesses*, is there any need to exceed the limits of Messrs. Hancocks' particular department. Passing by a tiara of brilliants, fashioned into blue-bells, poppies, the centre formed of large yellow diamonds, and wheat-ears, light and graceful as any Parisian workmanship, and but noting a sapphire stone weighing 200 carats, of a blue deep as a tropical sky, and worth, uncut as it is, no less than £6,000, matched by a pear-shaped pearl valued at £2,500, by a brooch formed of two enormous emeralds, one *en cabochon*, and a diamond and pearl collar, the diamonds disposed in half-suns, we come to the portion where the value is not such as to dazzle the judgment, but where each work must rely on the design to satisfy the taste. Among these is a set in rococo, enriched with rubies, diamonds, emeralds, pearls, and sapphire star-stones, a novelty in cutting this gem, which the most ungallant of monarchs, Louis Quinze, who, by a sumptuary edict, forbade the ladies of his realm to wear jewellery, would undoubtedly have bestowed on his vice-queen, La Pompadour. A necklace with three target pendants, the outer ring consisting of pearls, the inner ones of emeralds, diamonds, and rubies, the "gold" being represented by a larger diamond, may be cited as thoroughly original and effective; whilst some Castellani sets can obtain no higher

praise than that they equal in beauty their models, at the same time that they are produced at two-thirds of the price. An Egyp-

tian necklace we do not so much admire; for although the pattern is original, the general effect is heavy, and we should prefer to see



Vases and Statuettes—Porcelain: Minton, Stoke-upon-Trent.

these reproductions taken in a more reverent spirit, feeling assured that an accurate copy is worth a hundred specimens "evolved from the inner consciousness" of the designer.



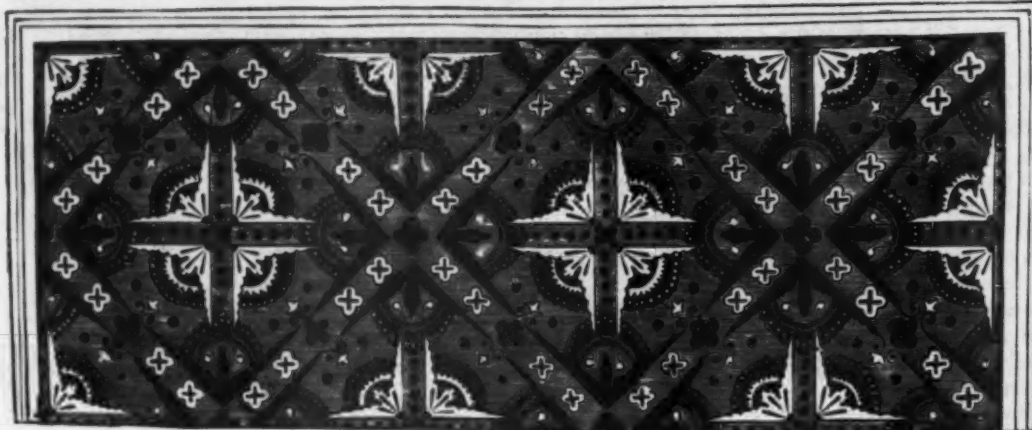
Carpet: James Humphries and Sons, Kidderminster.

A rococo suite, brooch and earrings set with pearls of every shade, verging from black, is very charming; and an aquamarine brooch, with its setting of white enamel and pearls, is simple enough to

please one of the Society of Friends, and sufficiently rich even to content the most cap-



Lace Curtain: Simon, May & Co., Nottingham.



Tiles: Minton, Hollins & Co., Stoke-upon-Trent.

tious of millionaires. A bracelet formed of two caryatides, in enamel, supporting the eme-

ralds and diamonds that form the centre, and a series of bracelets in brilliants and emeralds, pink coral and pearls, and rubies and diamonds in bands, spirally disposed, will both attract by their novelty of design as they will be certain to find favour by their purity of taste: but with a few words for some earrings we, however inclined to linger, must pass on.

These *boucles d'oreilles* seem to us simply perfection: even the richest ear-ornaments are generally open to the objection of weighing down the pretty pink shell it is their object to adorn; but these arrow-shaped jewels, on the contrary, transfix the ear as naturally as if young Cupid had just winged them from his golden bow; and bachelors, to whom the aforesaid darts have given a curious sensation, will do well to try the effect of these jewelled shafts on the ladies of their love; with which recommendation we quit a display at once an honour to the Exhibition and a credit to the British section.

Mr. W. J. Thomas, though by no means presenting so large or general a display, contributes many objects that make his stand a radius from which searchers after gems and gold may profitably start; foremost among which is a necklace of thirty-one brilliants of the purest water, the largest weighing 13 carats, and diminishing gradually at the rate of half a carat to the smallest. This cascade of light, with its two sets of earrings and a diamond cross, is set down at the insignificant sum of £35,000, and should be admired in the adjoining hand-mirror, whose ivory back and handle is almost hidden by *Ara-lesquerie* of diamonds, emeralds, and rubies. Two immense emeralds, one *en cabochon*, lit up by a diamond setting, are imperial, and find worthy comrades in the accompanying earrings, the emeralds of which are also *en cabochon*, as every one knows, the most expensive and wasteful manner of cutting the gem, and therefore the fashion; though, to our mind, the most tasteless, making this exquisite stone to resemble only so much glass. A pendant of Holbein work, of pure Russian design, set with sapphires, diamonds, and rubies forming a double cross, from its beauty and symbolism will assuredly rival the



Rutte and Mizpoll series. One speciality of Mr. Thomas's manufacture merits more than a passing word, as the worth of the material is *nil*, the Art-value all: this is the engraving in crystal for pendants, brooches, and earrings; we have forget-me-nots and lilies of the valley blooming in their transparent prisms; humming-birds glisten, pheasants dazzle, kingfishers gleam, and cockatoos in miniature, though life-like, are fortunately voiceless; while heads of dogs seem reflected from their originals—one, the property of Count Tanckerdorf, a superb Newfoundland, happily named *Cæsarion*, as his sire was *Cæsar* and dam *Cleopatra*, possesses an interest to all Englishmen as having once been the property of the lamented Lord Mayo, and the companion of his last ill-fated voyage. A newly discovered stone named "*krokydolite*," found in South Africa, resembling aventurine disposed in bands, unfortunately has also the semblance of artificiality, though, as it is very rare and equally costly, we may expect to find it sought after. With this we conclude the British jewellery of the first order, and now come to home-products found in the islands, and claimed each one by England, Ireland, or Scotland.

Mr. William Whiteley, in a series of mourning ornaments, has so well imitated the Whitby jet, that at first sight we were deceived; and as the price is infinitely more moderate, and the material capable of a greater extension of patterns, the little North Sea town will find, we imagine, a formidable opponent in this usurper on its old domain.

In bog oak we must say that we do not consider Mr. Jeremiah Goggin's display as a representative one. All who have visited Killarney know for what trifling sums ornaments can be obtained; and in previous exhibitions, even in shop-windows in Dublin, we have seen really artistic carvings of Keltic interlaced brooches, reproductions of the Tara harp, the shamrock, and other national Irish emblems; but here in Vienna, while no new designs are displayed, we regret to say the workmanship of the old models is singularly inartistic, and such as to give strangers a false impression of a national branch of industry. This should not be: bog-oak, unwrought, is but fit for firewood, and, indeed, is so generally used; and if the carving be rude, no fictitious value can make it desirable; for which reason we give every credit to the representative of "*bonnie Scotland*," Mr. James Aitchison, for the taste, skill, and variety he manifests in all his exhibits.

Cairngorms and Scotch pebbles, in their rough state, present no more inviting appearance than bog-oak; but bring Art to bear, and the result is self-evident. A series of Runic crosses, with settings of pebbles or Scotch pearls, are charming both for their adherence to the original models and the brilliancy of their effects; and some sets of *scarabæi* are equally admirable for similar reasons. Cairngorms in brooches of Brobdingnagian size, in dirks, for use, and in miniature, for wear, are, needless to say,

prolific; and St. Grouse is duly honoured in relics, which should be presented by all

sportsmen who are yet Benedicts to their fiancées as undoubted claws of surrender.



*Pendant Gaselier: Ratcliff and Tyler, Birmingham.*

Next in order we must take the Brazils, though, strange to say, the home of the diamond offers no specimens, either raw or manufactured; perhaps on the principle



*Plaque of Iron: Zuloaga, Guipuscoa, Spain.*

that "*good wine needs no bush*." We think that the Portugal beyond the seas would have done well to have been less reticent; however, the one branch of *bijouterie* on

view is certainly unique, combining the natural colour-wealth of the tropics with the unequalled taste of the French artist.

In a large case, the adornment of the sec-

tion, the Mdles. M. and E. Natté, from Rio de Janeiro, dazzle the eyes with the gorgeous enamel of nature in innumerable specimens of beetles set in gold, as collars,

with rare taste, whether in earrings, bracelets, or brooches, will, once generally known, become a *furor*, and the *scarabæus* be once more popular as of old. A tiara, composed of the breasts of humming-birds, and dazzling with beetles, though almost too gorgeous for wear, should find a place in one of our museums, as the other specimens will undoubtedly find a home in many a jewel-case.

Our "colony" has not done herself justice, and Australia has not advanced; for we remember many exhibits in past days, modelled from natural objects, which were really artistic; a word we should be sorry to apply to the heavy fern-leaf earrings and clumsy necklace of "quon dong" seeds which misrepresent Melbourne goldsmith's art. Sir Daniel Cooper contributes (not for sale) a superb Moreton Bay pearl, set as a pear, with leaves of dead gold, accompanied by an iridescent pair of earrings of the "phasianella" shell; and Mrs. Marsh is the exhibitor of some charming crystals in a necklace, which admirably counterfeit brilliants; the latter found in diggings now disused, lying on the borders of New South Wales and Queensland.

All who remember the Duke of Edinburgh's matchless collection, must recall the greenstone "meres," as highly estimated amongst the Maories as the jadestone in the Flowery Land: this, which seems to us a similar mineral to the "nephrite" found in Siberia, is presented under the homely name of "greenstone," in the form of crosses, lockets, and earrings, by the Messrs. Kohn Brothers, of Auckland, either by itself or in conjunction with gold quartz; and though the effect is sufficiently pretty, we do not think it warrants the absurd price set on the various articles.

The land of jewellery, India, needless to say, shows all the quaint varieties of sets mounted with uncut gems, with which we are so familiar; but as this fashion will never obtain among Occidentals, we turn to the case of Messrs. J. and W. Watson & Co., of Bombay, simply noting the ubiquity of the torque, chased, plain, and twisted, with hooks or simply touching, as evinced in the native jewellery, whether worn as bracelets or "bangles." These gentlemen furnish, in bracelets, the gold of which bristles with spikes, a new idea to our goldsmiths, the "torque" being the prevailing form, and the ornamentation similar to specimens in the Scandinavian Museum at Copenhagen; while the claws of many a "man-eater" are doomed to rest harmlessly on the bosom of some Western beauties. In Ceylon, in the peasant jewellery, tautological as it may be, there is no other word, we find the omnipresent "torque;" and a fashion of a dart for the back hair used by the Kandyan women might, with the present wealth of locks, be profitably employed by Western belles.

But now we approach French Art, and starting alphabetically, take the display of M. Boucheron, of the Galerie de Valois in the Palais Royal. The taste is perfect, the *raison d'être* is simple; in taking natural



Gaselier: Ratcliff and Tyler, Birmingham.

earrings, and pendants. As we cannot write in rainbow-tints, we must content ourselves with a bald list of names and an attempt at the effects produced. There are

the "charançon bronzé," with its metallic sheen; the "charançon vert clair," glistening in the sunbeams like a lizard; the "nabl," blue as a sapphire; the "cetoine



Mirror of Glass: Lobmeyr, Vienna.

rayé," both green and blue; the "tinte jaune;" and, finest of all there, the "grand rubi," with its mingled tints of red and green. Then there is the "opaline," iris-

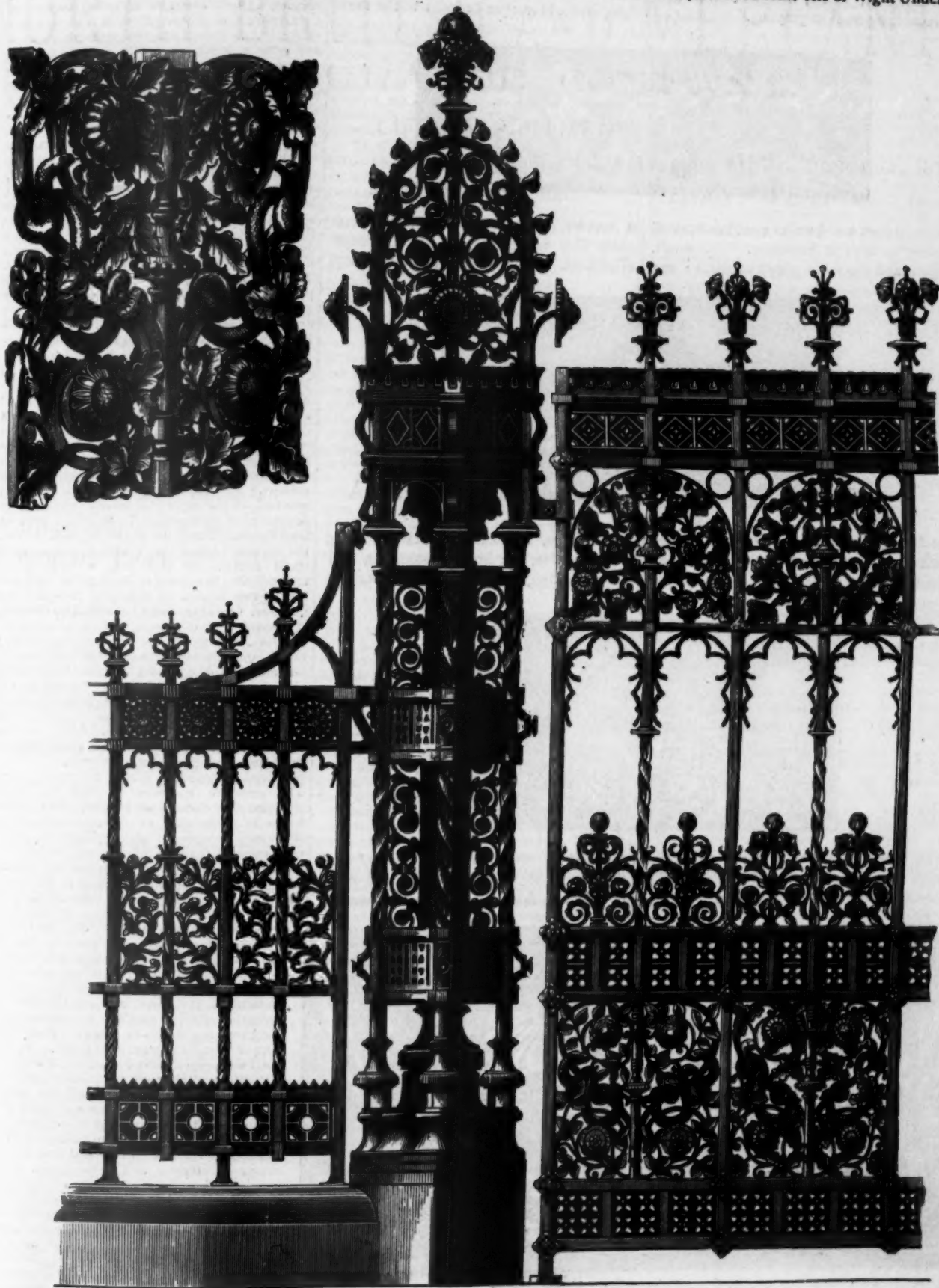
hued as its namesake stone; and the "noir trou doré," with its green field and black stripes, smooth as an enamel; and, rarest of all, the "Madagascar;" all these set



models the artist has not sought to improve, but has produced marvels by simply copying.

Here, for instance, is a spray of maiden-hair fern, each tiny frond a brilliant, the stems

mere threads of gold, which might have been plucked in some Isle of Wight Under-



*Gates of Cast-iron : the Foundry, Colebrookdale.*

cliff in the magic garden of Aladdin ; here is a pansy, nature itself in diamonds ; an ivy-

leaf which is doomed to glisten " where life is seen ;" pines crusted with adamant ice ;

and the dandelion blossom, light as thistle-down, also in diamonds ; and this dragon-fly

with trembling wings seems longing to flutter its emeralds, rubies, and diamonds over "some lusty trout or grayling."

A box of transparent enamels recalls the Fairfield windows in its many-hued rays of light, and a Moresque bracelet in the same



material does not seem to need its diamond centre to lend it brilliancy. Diamonds, pearls, and emeralds gleam in shells; and

a bracelet, its scales shading off from sapphire blue to beryl green, is a triumph of enamel. Nor is M. Rouvenat less suc-



cessful with his topaz-cameo and jasper-cameo heads, encircled with a halo of diamonds; and a peacock with its arabesque

surroundings, the extended tail glowing with emeralds, the breast enamelled, and body sparkling with diamonds, swaying



with every breath on his pearl perch, and with its companion bird-of-paradise. Collars in imitation of guipure lace, the fabric

replaced by silver, "repercé à jour," and the pattern shown in diamonds, wild roses of brilliants fastened into knots glistening



Tiles for Conservatories, &c.: Robert Minton Taylor, Fenton, Stoke-upon-Trent.

with the same, and a "Marguerite" of yellow diamonds bending on its stem, are alike unique as hair ornaments as they are

perfect in handicraftship. But all give place to the gem of diamond-setting in the entire Exhibition: a sprig of acacia.

#### THE ENGRAVINGS.

THE first engraving given with this part is of a cabinet, a *chef-d'œuvre* of the renowned firm of CHRISTOFLE, of Paris. It is in the style renaissance, of ebony, is mounted upon two columns and pilasters ornamented with capitals and *ap-pliqués* in gilt bronze, closed by a door, consisting of a panel of bronze *à jour* framing a transparent enamel of Venus Victrix, within a coffer in damaskeened steel, and drawers incrustated with a new preparation resembling ivory. The various enamels and mottoes are all auxiliary to the design of the principal panel, and as chiselling, inlaying, damaskeening, *cloisonné*, and transparent enamels, and colour-patinaed bronze are employed, the richness of the effect is in a word superb. The design is by Rossignaux, architect; the enamels are by Frederick de Cowrey, the figures by Mathurin Moreau, and the modelling of the ornaments by M. Berger. The jug-vase and *plaque* on page 342, are the productions of Auguste Lemaire, of Paris. They are in oxydised bronze; the design, of great beauty and of the highest order of Art, is by M. Morel Ladeuil, an artist to whose genius we have frequently accorded honour and homage. Underneath this grand work is one of the carpets of Messrs. JAMES HUMPHRIES & Co., of Kidderminster, a stair carpet, "Indian pattern;" another of these productions (always good in design and of great excellence in material and workmanship) will be found on the following page: a carpet composed of scrolls and flowers intended to represent the four seasons. The same page contains a selection, grouped, of the admirable vases contributed by MINTON, of Stoke-upon-Trent. The firm, so long famous all over the world, has well merited the highest honour the Vienna Commissioners could confer. It has gone a long way to maintain the supremacy of England in, perhaps, the highest branch of industrial Art—the Art Ceramic. One of the many beautiful lace curtains, the manufacture of SIMON, MAY & Co., of Nottingham, is engraved on the page succeeding; to this house has also been awarded high honours for merit of design and excellence of fabric. One of the useful and "artistic" chandeliers of RATCLIFF and TYLER of Birmingham, appears on page 345, which contains also an engraving from the famous works of Zuloaga, of Guipuscoa and Madrid. It is of iron *repoussé* and damaskeened, the figures on a ground of gold grains—an effect produced by countless blows of a small graver. This exquisite specimen of skill and taste obtained the diploma of honour. One of the works of LOBMEYER of Vienna—the most celebrated producer of glass in Germany, and a competitor of the best fabricants in the world—will be found on page 346; it is a mirror charmingly cut and engraved, very pure in ornamentation, the design of a true artist. On page 347 we give engravings of the very beautiful gates, the work of Colebrookdale; they are of cast iron, designed by B. A. TALBERT, and are produced expressly to compete with the best examples in wrought iron; in all respects they rival the most famous productions of the order, and are regarded at Vienna as perfect triumphs of artistic and manufacturing skill—in design, modelling, sharpness, and minuteness of finish. In the panel we engrave, every flower, leaf, and tendril is "undercut," although the panel is solid and cast in one piece. Our space will not permit us adequately to describe this very admirable work; hereafter we may do it more justice, as well as to the new process of moulding and constructing of the models now first used by the renowned company at Colebrookdale. This page contains four examples of the tiles of ROBERT MINTON TAYLOR, of Fenton, Stoke-upon-Trent. They are of great excellence in "matter," and of the very best order of manufacture. Eminent artists of matured knowledge have supplied the designs; their skill and judgment have been exercised to produce "propriety" in accordance with the purpose for which they are to be used—halls, conservatories, steps, passages, churches; in a word wherever tiles are needed for utility or ornamentation, England confessedly holds the foremost rank in this important production of the potter's art.



ART IN SCOTLAND, IRELAND,  
AND THE PROVINCES.

GLASGOW.—A life-size statue of Wilson, the ornithologist, is about to be erected in his native town of Paisley, a town which has been the nursing-mother of a long line of minor celebrities in general literature, poetry, and the Fine Arts. The statue is from the studio of Mr. John Mossman, a Glasgow artist of repute, and is, in every respect, creditable to that gentleman's executive skill. The *pose* is easy and graceful, and the intelligent interest expressed in the face of the intrepid naturalist as he surveys the richly-plumaged bird held in his left hand is well conveyed; whilst the accessories, the fowling-piece, shot-pouch, travelling-wallet, &c., are skilfully disposed of. The crayon-holder in the right hand, and the end of the flute protruding from the coat-pocket, are also suggestive, the one of Wilson's capabilities as a draughtsman, and the other of hours of relaxation spent in the gloomy recesses of many an American forest, with only his flute for a companion. The statue has been well cast by Messrs. Prince & Co., of Southwark. Mr. Mossman is at present engaged upon life-size allegorical figures for the front of the magnificent building now in course of erection for the Clydesdale Banking Company. These we may notice more fully on completion.

GALWAY.—A bronze statue, by Mr. J. H. Foley, R.A., of the late Lord Dunkellin, M.P., has recently been erected in Eyre Square, Galway. It is, as might be expected from the hands of the sculptor, a very fine work. The deceased nobleman is represented, with folded arms, in the act of addressing an audience: this attitude he generally assumed when speaking in public.

BRIGHTON.—A meeting was held lately in this town for promoting the erection of a School of Art. Subscriptions exceeding £1,500 were promised towards the undertaking within three days of the meeting. A site of ground, opposite the Free Library and Museum, has been applied for.

CAMBRIDGE.—A Working Classes' Industrial Exhibition is to be opened here at the close of next month, under the auspices of the Mayor and the Vice-Chancellor. Prizes will be offered for excellence in a variety of objects that may be contributed; and pictures and other works of Art are to be accepted from collectors as loans.

DURHAM.—The students of the School of Art in this city have presented Mr. G. H. Newton, Head Master, with a valuable tea-service of silver, in recognition of his services for the last twenty years.

HEREFORD.—A posthumous portrait, by G. F. Watts, R.A., of the late Sir Baldwin Leighton, Bart., has been hung in the grand jury room of the Town Hall of this city. The cost of the picture was defrayed by a subscription of the county magistrates.

KIDDERMINSTER.—Mr. Thomas Brock is the sculptor selected to execute a statue in this town of the eminent old Nonconformist divine, Richard Baxter, so long resident in Kidderminster. The figure, of marble, will be ten feet high, and is to stand on a granite pedestal twelve feet in height.

NEWPORT, I. W.—Mr. Vivian Webber, a gentleman resident in the island, whose liberality as a patron of Art we have reported on more than one occasion, is having painted, for presentation to the Corporation of Newport, a portrait of his friend, the late Bishop of Winchester, whose diocese included the Isle of Wight.

WORCESTER.—The second exhibition of the Fine Arts Association was opened in the Music Hall of this city on the 7th of last month. The object of this society is chiefly to offer to young artists the opportunity of showing their works, and to enable them to study those of others. The number of paintings in oil and water-colours on exhibition is 242; many having been lent for the occasion by collectors in Worcester and its vicinity. A local paper describing the contents of the gallery has reached us, but our space precludes any specific reference to them.

PROFESSOR RUSKIN ON ART-  
STUDIES.

AT a recent meeting in the Town Hall of Mansfield for the presentation of prizes to the successful students of the Night Art-Class connected with the Mechanics' Institute, when the Duke of St. Alban's presided, his grace read a communication he had received from Mr. Ruskin for the benefit of the assembled pupils, of which the following passages are extracts.

"It is to be remembered that the giving of prizes can only be justified on the ground of their being the reward of superior diligence, and more obedient attention to the directions of the teacher. They must never be supposed, because practically they never can become, indications of superior genius; unless in so far as genius is likely to be diligent and obedient, beyond the strength and temper of the dull. But it so frequently happens that the stimulus of vanity, acting on minds of inferior calibre, produces for a time an industry surpassing the tranquil and self-possessed exertion of real power, that it may be questioned whether the custom of bestowing prizes at all may not ultimately cease in our higher Schools of Art, unless in the form of substantial assistance given to deserving students who stand in need of it: a kind of prize, the claim to which, in its nature, would depend more on accidental circumstances, and generally good conduct, than on genius. But, without any reference to the opinions of others, and without any chance of partiality in your own, there is one test by which you can all determine the rate of your real progress. Examine, after every period of renewed industry, how far you have enlarged your faculty of admiration. Consider how much more you can see, to reverence, in the work of masters; and how much more to love, in the work of nature. (Applause.) This is the only constant and infallible test of progress. That you wonder more at the work of great men, and that you care more for natural objects. You have often been told by your teachers to expect this last result; but I fear that the tendency of modern thought is to reject the idea of that essential difference in rank between one intellect and another, of which increasing reverence is the wise acknowledgment. You may, at least in early years, test accurately your power of doing anything in the least rightly, by your increasing conviction that you never will be able to do it as well as it has been done by others. That is a lesson, I repeat, which differs much, I fear, from the one you are commonly taught. The vulgar and incomparably false saying of Macaulay's, that the intellectual giants of one age become the intellectual pigmies of the next, has been the text of too many sermons lately preached to you. You think you are going to do better things—each of you—than Titian and Phidias; write better than Virgil; think more wisely than Solomon. My good young people, this is the foolishness, quite pre-eminently—perhaps almost the harmfulest—notion that could possibly be put into your empty little eggshells of heads. There is not one in a million of you who can ever be great in anything. To be greater than the greatest that have been is permitted, perhaps, to no man in Europe in the course of two or three centuries. But because you cannot be Handel and Mozart, is it any reason why you should not learn to sing "God save the Queen" properly, when you have a mind to? Because a girl cannot be *prima donna* in the Italian Opera, is it any reason that she should not learn to play a jig for her brothers and sisters in good time, or a soft little tune for her tired mother, or that she should not sing to please herself, among the dew on a May morning? Believe me, joy, humility, and usefulness always go together; as insolence with misery, and these both with destructiveness. You may learn with proud teachers how to throw down the Vendôme Column and burn the Louvre, but never how to lay so much as one touch of safe colour, or one layer of steady stone: and if, indeed, there be among you a youth of true genius, be assured that he will distinguish himself first, not by petulance or by disdain, but by discerning firmly what to admire, and whom to obey. It will,

I hope, be the result of the interest lately awakened in Art through our Provinces, to enable each town of importance to obtain, in permanent possession, a few—and it is desirable there should be no more than a few—examples of consummate and masterful art, an engraving or two by Dürer, a single portrait by Reynolds, a fifteenth century Florentine drawing, a thirteenth century French piece of painted glass, and the like; and that, in every town occupied in a given manufacture, examples of unquestionable excellence in that manufacture should be made easily accessible in its civic museum. I must ask you, however, to observe very carefully that I use the word manufacture in its literal and proper sense. It means the making of things by the hand. It does not mean the making of them by machinery. And, while I plead with you for a true humility in rivalry with the works of others, I plead with you also for a just pride in what you really can honestly do yourself. You must neither think your work the best ever done by man, nor, on the other hand, think that the tongs and poker can do better, and that, although you are wiser than Solomon, all this wisdom of yours can be outshone by a shovelful of coke."

After referring to the lace manufactures of the neighbouring town of Nottingham, Mr. Ruskin's letter goes on to remark:—

"I limit myself in what further I have to say, to the question of manufacture—nay, of one requisite in the manufacture—that which I have just called a pretty fancy. What do you suppose I mean by a pretty fancy? Do you think that, by learning to draw, and looking at flowers, you will ever get the ability to design a piece of lace beautifully? By no means. If that were so, everybody would soon learn to draw, everybody would design lace prettily, and then, nobody would be paid for designing it. To some extent, that will, indeed, be the result of modern endeavour to teach design. But against all such endeavours, mother-wit, in the end, will hold her own. But anybody who has this mother-wit may make the exercise of it more pleasant to themselves, and more useful to other people, by learning to draw. An Indian worker in gold, or a Scandinavian worker in iron, or an old French worker in thread, could produce, indeed, beautiful design out of nothing but groups of knots and spirals; but you, when you are rightly educated, may render your knots and spirals infinitely more interesting by making them suggestive of natural forms, and rich in elements of true knowledge. You know, for instance, the pattern which for centuries has been the basis of ornament in Indian shawls—the bulging leaf ending in a spiral. The Indian produces beautiful designs with nothing but that spiral. You cannot better his powers of design, but you may make them more civil and useful by adding knowledge of nature to invention. Suppose you learn to draw rightly, and, therefore, to know correctly the spirals of springing ferns—not that you may give ugly names to all the species of them—but that you may understand the grace and vitality of every hour of their existence. Suppose you have sense and cleverness enough to translate the essential character of this beauty into forms expressible by simple lines—therefore, expressible by thread—you might then have a series of fern-patterns which would each contain points of distinctive interest and beauty, and of scientific truth, and yet be variable by fancy, with quite as much ease as the meaningless Indian one. Similarly there is no form of leaf, of flower, or of insect which might not become suggestive to you, and expressible in terms of manufacture, so as to be interesting and useful to others. Only do not think that this kind of study will ever 'pay' in the vulgar sense. It will make you wiser and happier. But do you suppose that it is the law of God, or nature, that people shall be paid in money for becoming wiser and happier? They are so, by that law, for honest work; and as all honest work makes people wiser and happier, they are, indeed, in some sort, paid in money for becoming wise. But if you seek wisdom only that you may get money, believe me, you are exactly on the most foolish of all fool's errands."

### THE BRIGHTON PICTURE-GALLERY.

VISITORS to this much-frequented sea-side resort have had for some time past, and will have for a few months longer, the privilege of seeing a very excellent collection of pictures in the rooms of the Brighton Free Library and Museum, near the Pavilion. They are the property of William Webster, Esq., of Blackheath and Brighton, who has most liberally denuded the walls of his own mansions of his Art-treasures for a period, to give others the opportunity of examining them; and has even gone farther than this, by permitting students to copy them; we presume with the consent of the painters. At a recent visit we paid to the gallery, several ladies were at work in this way, and from what we saw of their labours, to a good purpose.

Mr. Webster's collection is specially notable for examples of James Linnell, of which there are not fewer than seven, and all of the highest class; they are 'Sultry Hours,' 'Hill and Dale,' 'The Flight into Egypt,' 'A Corn-field,' 'Landscape with Sheep,' 'Milking-time,' and 'Summer;' by his brother William is 'Across the Common;' and by their veteran father, Mr. John Linnell, is a 'Landscape.' 'A Common in Surrey—Sunset,' is one of George Cole's richly-painted scenes. 'A Scene from *Romeo and Juliet*,' and 'Bassanio comments on the Casket,' are clever pictures by R. Hillingford, an artist who is yearly rising in reputation. Here also are three of the original sketches for pictures which have now become well known:—that of the 'Marriage of the Princess Royal,' by J. Phillip, R.A.; of the 'Marriage of the Prince of Wales,' by W. P. Frith, R.A.; and the sketch of Wilkie's 'Receiving the News of the Battle of Waterloo.' T. Webster, R.A., is represented by 'The Breakfast Table,' engraved in the *Art-Journal*; Marcus Stone by 'From Waterloo to Paris,' also engraved in our journal, and by 'Olivia's Return.' G. B. O'Neil has found a warm patron in Mr. Webster, who possesses as many as nine of his paintings, namely, 'The Armourer teaching the Royal Stuart Children the Use of the Crossbow,' engraved in the *Art-Journal* for 1871, under the title of 'A Visit to the Armourer,' 'The Statute Fair,' 'The Anxious Mother,—Hush!' 'The Auction,' 'The Birthday Party,' 'Grandmother's Treasures,' 'Fairport Postmistress,' a scene from the *Antiquary*, 'Traveller's Tales,' and 'Children at Play.' From the pencil of T. Faed, R.A., are five little gems, 'The Letter,' 'Burns and Highland Mary,' 'The Haymaker,' 'The Village Jewel,' and 'The Squire's Visit to the Village School.' Among the sixty-nine oil pictures lent by Mr. Webster are also examples of the works of J. E. Millais, R.A.—'The White Cockade,' T. S. Cooper, R.A., C. Horsley, R.A.—'The Orange Blossom,' T. Brooks, G. Smith, J. Burr, E. J. Cobbett, A. Johnson, A. Solomon, E. Frère, F. Hall, W. Helmsley, Mrs. Anderson, and others.

In the centre of the room are several screens, hung with some charming water-colour pictures by W. Hunt, D. Cox, Copley Fielding, S. Austin—an excellent landscape-painter of about forty years ago, whose works are rarely seen now,—C. Davidson, R. Brandard, P. de Wint, J. D. Harding, Whittaker, Gosling, V. Cole, A.R.A., E. H. Corbould, T. M. Richardson, Nesfield, Sir J. Gilbert, A.R.A., V. W. Bromley—a very remarkable drawing called 'The Devil awa' wi' the Exciseman,' J. J. Jenkins, F. W. Topham, H. B. Willis, W. S. Coleman, T. S. Cooper, R.A.

In addition to Mr. Webster's collection the gallery contains upwards of sixty pictures, many of them portraits, by old and modern painters, including the names of P. Potter, J. B. Bap-tiste, Breughel, A. Cuyt, Romney, B. West, Constable, Morland, Opie, Northcote, J. Jackson, W. Hunt, J. Leech, E. Lear, &c., &c. These are the property of Henry Willett, Esq., of Brighton.

We strongly recommend all who visit the town this season not to forget its Picture-Gallery; some hours may be most pleasantly passed in the examination of its contents.

### MINOR TOPICS OF THE MONTH.

THE WORKS OF EDWIN LANDSEER.—It was a wise but almost inevitable thought on the part of the Royal Academy to collect into its forthcoming Winter Exhibition of works by deceased masters, the paintings and drawings and etchings of Sir Edwin Landseer. They will form a wonderful exhibition: possibly as many as 600 or 700 productions of the marvellous pencil of the great artist. Only second in attraction is the exhibition now open at No. 6, Pall Mall. Mr. Graves has collected 333 engravings from paintings, drawings, and etchings by the mighty master, commencing with some etched by him when he was under ten years of age, possibly one or two executed when he was aged five years. Mr. Graves shows also an engraving for the copyright of which he paid the artist five guineas, and one for which he paid him £3,000—the former being the illustration to the Waverley novels, 'Wamba and his Dogs,' the latter being 'A Dialogue at Waterloo.' A very large proportion of these engravings are by Thomas Landseer, as great a master in his art as Sir Edwin was in his. There are four portraits (we believe Sir Edwin never would sit for a photograph), one after John Hayter; one, a lithograph, after Count d'Orsay; one, a lithograph also, after John Ballantyne, A.R.A.S., and his own famous portrait of himself, a mezzotint, for which Mr. Graves paid Samuel Cousins, R.A., the large sum of £600. It is not too much to say that many of these engravings are better, and really of more worth, than the pictures from which they were taken. Sir Edwin "touched" his proofs with amazing industry and care, studying them for hours, often for days, and sometimes for weeks; proof after proof was passed through his hands until he was satisfied. One is startled when it is considered what a life of industry this man of genius led; a glance through Mr. Graves' catalogue will convey some idea of the immense amount of labour he must have "got through," although his time on earth extended somewhat beyond the allotted three score and ten; yet he was notoriously a man who enjoyed himself in life, and gave much leisure to the demands of society, to amusement—in a word, to pleasure. It is likely that some one will collect anecdotes of him; they are abundant and not difficult to obtain. To almost every one of his works there is some piquant and pointed story attached; many others will be told when his pictures are exhibited. The exhibition of Mr. Graves is a marvellous monument to his memory which no stone-work in the Cathedral of St. Paul can for a moment rival in deep and instructive interest.

SIR JOSHUA REYNOLDS painted a portrait of the mother of Sir Edwin Landseer. It occurs in a picture of three young ladies "feeding chickens," of which an engraving may be seen at No. 6, Pall Mall.

It is rumoured that a well-known firm of picture-dealers has offered £50,000 for the artistic contents of the late Sir Edwin Landseer's studio.

THE WINTER EXHIBITION of Messrs. Henry Wallis and Son was opened to the public on the 29th of October. As heretofore, it consists of a mingled collection of works by prominent foreign and British artists, the former preponderating over the latter; but English painters of high rank have rarely occasion, now-a-days, to seek the aid of the dealer; almost as much may be said of the greater Continental masters.

Mr. Wallis, however, does that which few could do so well; he adds large experience to much influence, and he cannot fail to form a good and attractive exhibition.

THE LATE MR. HENRY MURRAY.—We regret to know that the widow of this estimable gentleman, whose death we notice elsewhere, has been left in very straitened circumstances; the long and grievous illness of her husband having, indeed, drained all their resources, leaving her with literally nothing. There is no breach of delicacy in making the sad fact known, for a subscription has been set on foot by several eminent artists and a few men of letters, in order to raise a fund that may in some degree console her for her irreparable loss. At the head of the generous and sympathetic movement is John H. Foley, R.A., always foremost where any labour of charity is to be done; leading also in the effort is another good man, W. Cave Thomas. The address of the one is 10, Osnaug Street, Regent's Park; that of the other, 203, Camden Road, N.W. We feel sure that the appeal will not be made in vain. Mr. Henry Murray, although the author of three or four well-known and useful books for students, was principally a worker where much good is done, but little fame is gained. His name appeared occasionally in the pages of the *Art-Journal*, but few were aware how large a debt was due to him for the learning and knowledge he displayed, for his generous sympathy towards all who came within his influence, and for the rectitude which characterised all his writings, blended with indulgent and considerate charity. For many years he wrote our criticisms on the Royal Academy exhibitions, and the other Metropolitan exhibitions, the "Visits to Private Galleries," and many other matters personal to those who are necessarily subjected to the comments of a public journalist. We say without hesitation that while hundreds of artists have to thank him for words that were encouraging, helpful, and serviceable, there is not one who ever had to protest against a sentence of injustice from his pen. In a word, he aided us in carrying out the principle upon which the *Art-Journal* has been conducted during the thirty-three years of its existence—to give as much happiness, and as little pain as possible, while discharging a duty. Artists will not forget this when they know the needs of his widow, a most estimable and accomplished lady, to whom we mainly owe the foundation of "The Ladies' Exhibition." We have elsewhere borne testimony to the excellence of a valued fellow-worker; he was also a personal friend, eminently entitled to the respect—the affection, indeed—with which we regarded him. A better man, a sounder judge of Art, and a more generous critic, we have never met with during the long experience of nearly half a century.\*

At the annual general meeting of the Graphic Society, held on the 8th ult, Mr. J. H. Foley, R.A., was re-elected president; and Mr. W. Gale hon. secretary, in the room of the late Mr. H. Murray, F.S.A.

THE EQUESTRIAN STATUE OF THE LATE PRINCE CONSORT, on the Holborn Viaduct, is still enshrouded in its canvas covering, as it was when we saw it two months ago. The delay in unveiling the work is reported to arise from the civic authorities being desirous of getting the Prince of Wales to perform the ceremony, her Majesty having declined to be present. Application to his

\* Mr. Murray was for some years Honorary Secretary of the Graphic Society.



Royal Highness has been made, but no reply has, we understand, yet been received.

THE TURNERS' COMPANY, through the gentlemen who undertook the office of judges, has made the following award of prizes for the best specimens of hand-turning in ivory and stone. The bronze medal of the Company was given to the second-best competitor, and a certificate of merit to the third. Mr. Stephen Davis, of Anerley, had the first prize in ivory-turning, and Mr. R. W. Cotton the second. In stone-turning the first prize was awarded to Mr. E. H. Greenbury, of Whitby, the second to Mr. W. Atkins, of Poltesco, Cornwall, and the third to Mr. Jonathan Gibbon. An extra prize of £5 was presented, out of money given by Lady Burdett-Coutts, to Mr. R. L. Packer, of Camberwell, for an object made by a special apparatus, but which did not come within the prescribed conditions of the competition.

THE COMPANY OF MERCHANT TAILORS has placed in its large hall a highly characteristic bust in marble of the late Major-General Sir George Pollock, of Afghanistan renown, executed, by Mr. H. Weekes, R.A., at the request of the Master and Wardens of the company.

MR. HENRY HILL, an architect of Cork, who has published several books illustrative of the ancient architecture of Ireland, by which, if they have not been commercially profitable, he has gained much distinction and honour, announces his intention to continue the series by issuing a thorough description of the most interesting of all the ancient Irish monastic remains—Cormac's Chapel at Cashel. The work will have twelve geometric drawings, with photographic views.

THE SCHOOL OF ART, SCIENCE, AND LITERATURE at the Crystal Palace progresses favourably; masters and teachers of large capability and high repute being engaged to direct the classes. The cost of education here is not small, but it is good. The school has stood the test of time, being fourteen years old.

MR. T. A. PRIOR, an English engraver of eminence and of great ability, whose name has too long been absent from the annals of English Art, has recently appeared professionally. He has engraved for Messrs. Graves & Co. Turner's grand picture, 'The Bay of Baia'; it is executed with much of the mingled vigour and refinement that characterised the excellent engraver's earlier works—notably those after Turner in the "Vernon Gallery" for the *Art-Journal*. Mr. Prior has been for many years a resident at Calais; at a recent exhibition of Fine Arts there, the gold medal of the Society was awarded to him for drawing and engraving.

PHOTO-ENAMELS is the title given by Messrs. Lee & Co., of Crockherbtown, Cardiff, to a process they have patented for colouring miniatures taken by photography. Several examples have been shown to us, and we can unhesitatingly pronounce them to be very beautiful—quite equal to the most highly-finished picture from the hand of a miniature-painter—while the durability of the colour is ensured by being burnt in after the manner of porcelain painting; and the likeness, as expressed in the photograph, is faithfully preserved: in fact, the photograph itself is, we are given to understand, in no way injured by the process to which it is afterwards submitted. Another advantage offered by these photo-enamels is that they can be produced at a far less cost than must be paid for a good miniature picture by an artist of reputation.

## REVIEWS.

THE MACLISE PORTRAIT GALLERY. Drawn by DANIEL MACLISE, R.A. With Notices chiefly by WILLIAM MAGINN, LL.D. Edited by WILLIAM BATES, B.A., Professor of Classics in Queen's College, Birmingham. Published by CHATTO AND WINDUS, successors to the late JOHN CAMDEN HOTTEN.

THEY are old men now who remember when these portraits appeared month by month in *Fraser's Magazine*—edited by Fraser, a man of letters, and issued by Fraser, a publisher—namesakes but no relatives: when the then young and "promising" painter was commencing a career that led to fame and fortune, though to comparatively early death: when Maginn was in his zenith, a star of the greater magnitude that gave but little light and warmth, and fell—alas! it is not pleasant to recall the history of that eccentric man of genius, who might have ranked among the mightiest benefactors of man: the ablest, the most learned, and in many ways the most brilliant writer of his time: wanting the one thing needful—integrity.

It was between the years 1830 and 1838 that MacLise produced these portraits of eminent men and women—the authors of the age. Of the eighty-three pictured here, there are but nine living now; Mrs. Norton, Harriett Martineau, Mrs. S. C. Hall, D'Israeli, Carlyle, George Cruikshank, Harrison Ainsworth, the Chaplain-General (Gleig), and J. B. Buckstone. All the rest—seventy-four of the eighty-three—have left earth. The publisher who devised this edition of the book is also dead. The original publisher and the original editor died long ago. Yet the magazine survives in a green and honourable old age; and is now edited by one of the foremost men of the existing epoch.

The "notices," chiefly written by Dr. Maginn (certainly some of them were from the pens of Mahony, Fraser, and Percy Banks, the brother-in-law of MacLise), had frequently a taint of caricature, and occasionally of bitterness approaching malignity. The doctor was "a good hater." No reproach of the kind, however, can be urged against MacLise: his portraits are kindly and generous copies of the illustrious men and women he pictured: the great heroes and heroines of the pen who made the first half of the nineteenth century more renowned, more useful, and infinitely more glorious, than its later half will be. It has been rightly said that "there were giants on earth" in these days. There are few such now in this age of successful and triumphant mediocrity. The "likenesses" were for the most part very striking; they recall with touching fidelity the outward aspect and bearing of the men and women who form the grand gathering of genius and intellectual power. To us, who personally knew them all, these are happy reminders of an heroic past; they live and are not dead, for their immortal works are imperishable.

It is a long list—eighty-three women and men, to whom the world—all mankind—owes a huge and lasting debt of gratitude.

"Blessings be with them, and eternal praise."

It would occupy far more space than we can spare to enter at length into details of this deeply interesting and most instructive volume: a large book, but not too large. There is not a page that might be, with advantage, omitted, thanks to the learned, judicious, enlightened, and most industrious "Editor"—if the term may be applied to one who is more the author than were they who wrote the original comments. These comments did not assume to be memoirs; they were brief lines of description, jocular, sarcastic, laudatory, condemnatory, in accordance with the moment's mood of "the Doctor," the quantity of gin and water he had imbibed at the time of writing, and also with reference to the political bearing of the person written about; for Maginn was a thorough Tory of the old school.

Mr. Bates has, in his notes (he gives them that very modest but very insufficient title), supplemented the pen-and-ink sketches with brief yet comprehensive biographies, telling us,

indeed, so much we desire to know of each and all the "worthies," as to form a complete guide-book to the lives and histories of the great men and women of the age. These memoirs are beautifully written, genial, sympathetic, singularly accurate, without a touch of party, and without an atom of undue partiality or objectionable prejudice. The style is thoroughly classic, yet there is entire absence of embarrassing learning; the author's object and study have been so to write that all who are interested in his matter may love to read his book.

And what a volume it is! Over which old men and women may luxuriate, and which the young may peruse and examine with intense delight, for it brings them face to face with eighty-three persons whose works are the daily joys of all who read. The large majority are those who have not been, and never will be, put away from hearts and homes by any modern treaders in the paths they trod.

MANNERS, CUSTOMS, AND DRESS DURING THE MIDDLE AGES, AND DURING THE RENAISSANCE PERIOD. By PAUL LACROIX (Bibliophile Jacob), Curator of the Imperial Library of the Arsenal, Paris. Illustrated with Fifteen Chromo-Lithographic Prints by F. KELLERHOVEN, and upwards of Four Hundred Engravings on Wood. Published by CHAPMAN AND HALL.

In this richly-embellished volume M. Lacroix goes over much of the ground traversed in years past in our own columns by the writings of the late F. W. Fairholt, Mr. T. Wright, the Rev. E. L. Cutts, and other contributors to the *Art-Journal*. But the information they gave in mediæval manners, customs, &c., is here pressed, and necessarily so, into a small compass, comparatively, while the French author enters upon several subjects that came not exactly within the intentions of our own literary aids, though they did not leave them altogether untouched.

M. Lacroix divides his book into seventeen chapters, each of which may be described as explanatory of the public and private life of the continental peoples, and especially of those of France, during the epochs brought under consideration. The Middle Ages, as he justly remarks, offer in their customs "a curious mixture of barbarism and civilisation." We find barbarism, Roman and Christian customs and character, in presence of each other, mixed up in the same society, and very often in the same individuals. Everywhere the most adverse and opposite tendencies display themselves. What an ardent struggle during that long period! and how full, too, of emotion is its picture! Society tends to re-create itself in every aspect. She wants to create, so to say, from every side, property, authority, justice, &c., &c., in a word, everything which can establish the basis of public life; and this new order of things must be established by means of the elements supplied at once by the barbarian, Roman, and Christian world—a prodigious creation, the working of which occupied the whole of the Middle Ages.

This volume is a right worthy sequel to the author's "Arts of the Middle Ages," reviewed by us about two years since. It is full of matter quite as interesting as the latter; even if not more so, by reason of its bringing before us subjects with which modern life seems to be in a measure identified. Like its predecessor it is beautifully illustrated; and the two should be companions on any book-shelf where such *livres de luxe* have a place.

DOUBTFUL CRUMBS. Painted by SIR EDWIN LANDSEER. Engraved by THOMAS LANDSEER. Published by FOKES, Piccadilly.

Among the hundreds of engravings after Landseer, this may take a very foremost place. It is strongly characteristic of the great painter's style, and engraved in a masterly manner by his brother; it has vividly the charm of point, expression, and touching sympathy that makes the works of the artist the favourites of all who can derive enjoyment combined with instruction from Art. The two figures that

compose the group are life-sized; a huge sleepy bloodhound is dozing over the feast of which a bare fragment is left; upon that, however, his monstrous paw rests, so that a poor hungry terrier dares not touch it; his mouth waters, his eyes have a longing look; he is near enough to partake of the "crumbs," but there is imminent danger in the attempt that will certainly rouse the slumbering lion-dog from his "snooze" over the yet unregarded bone. Sir Edwin considered and described the engraving as "in many respects his brother's best work," and the picture will certainly be classed among the most interesting and valuable the artist has bequeathed to the world—"not for an age but for all time." The picture is the property of Sir Richard Wallace, and is now at Bethnal Green.

"MUSIC HATH CHARMS." Painted by THOS. FAED, R.A. Engraved by JAMES SCOTT. Published by HENRY GRAVES & Co.

Such is the title given to one of the sweetest pictures this admirable artist has ever produced. A lovely peasant-girl stands at the porch of a cottage-door; her young brother is bringing "music" out of a reed-pipe, rude it no doubt is, but very pleasant to her ear. So it is to the household tyke that looks up, approvingly, into the boy's face. It is of such apparently commonplace materials the accomplished painter makes the pictures that satisfy all minds and touch all hearts, "condescending to men of low estates," giving instruction blended with delight. Who can look on such a print as this without enjoying a feast? Well it is for Art, and for the nobler feelings of nature, when large powers are thus employed. Mr. Faed seldom "minds high things," but in all the productions of his masterly pencil there is that which we would not see removed for grander aims and loftier aspirations.

A HIGHLAND HEARTH. Painted by E. DOUGLAS. Engraved by R. B. PARKES.  
THE BATHER'S ATTENDANT. Painted by E. DOUGLAS. Engraved by W. H. SIMMONS. Published by GRAVES & Co.

Now that Landseer is gone, there is room for, indeed there is need of, another animal-painter, one who can give a poetical reading to the natural character of the dog, and make us love the "friend of man," as Sir Edwin so emphatically did. The place left vacant is, in a measure, filled by Mr. E. Douglas; it would be too much to say that he does what his great predecessor did, or that he ever will do as much, although he is young and is certain to progress. His pictures have been favourites at the Exhibition; one of the good Scottish school, as his name proclaims, he had established repute in his native country, where he was greatly "looked after," even when a boy, before he made his way to London; and in more than one instance a picture from his pencil has been taken to be a production of Landseer's, and not to the reproach of the greatest master of our time. The engravers have here produced, and very satisfactorily, two copies from his works: one represents a fine dog of Newfoundland, watching the dress of his young mistress who is bathing on the other side of a picturesque rock. The other represents a Highland hearth—such a scene as tourists in Scotland have a hundred times seen and noted. Its sole occupant is the shepherd's dog, sitting in dignified ease by the side of the hob on which the bannocks are baking. He will of a surety have his share, or ought to have it. All the accessories of the picture are good and true. Both prints are valuable acquisitions to those—and they count by tens of thousands—who estimate and covet the style of Art of which they are excellent examples.

THE OLD MASTERS AND THEIR PICTURES: For the use of Schools and Learners in Art. By SARAH TYTLER, Author of "Papers for Thoughtful Girls," &c. Published by STRAHAN & Co.

A book written with the object expressed on the title-page of this has long been wanted. Young people visit our National Gallery, and, some-

times the picture-galleries of the Continent; and leave them, as they entered them, ignorant of much of what they have seen, and still more ignorant concerning the men whose works may have interested them, but simply as pictures. Now some acquaintance with the histories of the great painters of old, combined with even a partial knowledge of the distinguishing characteristics of their productions, must unquestionably lead to higher gratification and greater interest in the work of examination; and it is for the purpose of aiding such as inquire after truth, wherever they may be found, that the author of this little volume has compiled its contents.

Specially intended for the young and uninitiated, it has this advantage over previous books on the same subject, that the painters named are comparatively few, but the most celebrated; and that it is devoid of all unnecessary technicalities in the way of criticism and description. Beginning with Early Italian Art, as exemplified in the works of Giotto, the sketches are continued through the various continental artists—who, however, are not divided into schools, but only into countries—till they are completed by the mention of Sir Peter Lely. There are many names omitted which might well have been introduced, for they are celebrities in the annals of Art; but the author, it may be presumed, was unwilling to put too great stress on the minds and recollections of her readers. "The book is not," she says, "and could not well be, exhaustive in its nature."

That Sarah Tytler's—a *nom de plume*, by the way—sketches of the old masters will ever be a text-book in the school-room, we hope rather than expect: among the accomplishments forming the *curriculum* of a fashionable, or even of a middle-class, education, Art-teaching of such a nature holds no part: yet why should it not? when it does, the tutor or governess will find this a suitable manual to introduce to his or her pupils. In the meantime we commend it to the consideration of all whom the author designates "learners and outsiders in Art."

HURRICANE HURRY. By W. H. G. KINGSTON. With Illustrations by R. HUTTLULA. Published by GRIFFITH AND FARRAN.

This most interesting volume, although properly belonging to Christmas books for the young—for it is essentially a book for boys—may claim a distinct notice. Few men have written better for their enjoyment and information than the now almost veteran author who has published so much concerning the "vocation" in which his own earlier days were passed. Mr. Kingston was originally a naval officer, and of a surety many youths have been wiled by his stories to "go to sea." This is as full of adventure as any of his former works, although it is based on fact; the journal of a sailor who rose to be an admiral furnishing the leading incidents of the tale. Surely he had an "adventurous life on the ocean," and lucky it was for the future that he kept a "log." Of course Mr. Kingston's fancy has helped the narrative. The history is of a time long passed, when our mariners were something more than engineers, before the age when coal was the power by which Britannia ruled the waves. Hence the book will have greater interest, bringing us back to a period when Jolly Jack Tars were the glories of the land they defended and often saved. We have frequently had to thank Mr. Kingston for work and labour done, but seldom with more entire satisfaction than now.

ANTIQUE POINT AND HONITON LACE. By MRS. TREADWIN. Published by WARD, LOCK, AND TYLER.

To make lace "at home" has become the fashion in middle and in high circles; and a good fashion it is, for Art enters largely into the work, and it infers industry that is certainly agreeable, and may be profitable. There are few authorities so entirely satisfactory as Mrs. Treadwin: she has long been so. Practically familiar with all the intricacies, as well as the simpler processes, of the business of lace-making, and well acquainted with its theory, a close scholar

indeed in all that has been done in it, she is peculiarly qualified to give advice—in a word, to *teach*: and this elegantly "got up" book tells to students all she knows, and all they ought and want to know. It is full of engraved explanatory plans and models, with some examples. In fact, nothing is omitted that might be useful or suggestive; and if the merit of a book is to be judged by its completeness and its being calculated exactly to work out the object in view, this volume is entitled to the highest praise the critic can accord to it.

## ILLUSTRATED BOOKS FOR THE YOUNG.

THESE welcome guests, when the weather is gloomy without and the fireside cheerful within, are making their appearance to gladden the eyes and minds of the young. Our space must be limited to a very bare introduction. Those we have already seen are good, both as to Art and literature; generally from well-known "hands" and from the usual publishers of that class of books.

Foremost is the old house at the corner of St. Paul's. What child, during the present century, has been ignorant of its "whereabouts?" First, we notice a charming volume, "Home Life in the Highlands;" pleasant and profitable reading it is, with but one fault: 280 pages take so much time to get through, that there is danger of weariness before it is finished. *Au contraire*, "Children of the Olden Time," by the author of "A Trap to Catch a Sunbeam," might have been larger with advantage. Few have ever written better for children than Mrs. Macarless. It is a collection of anecdotes, fresh, and full of useful knowledge; and the little book has the benefit of the aid of J. R. Planché, the writer's father, a man to whom the world owes a large debt. "A Trap to Catch a Sunbeam," as a story for the young, has never been surpassed; and these records of the days of our ancestors, when *they* were boys and girls, will afford as much pleasure to parents as to children.

"Snowed up; or, the Hut in the Forest," by Emilia Marryat Norris, is a tale of adventure. Mrs. Norris has a happy talent for story-telling, and can weave a boy's book to admiration. That is a family inheritance, and she does not shame the honoured name of "Marryat."

"Christian Elliott; or, Mrs. Danvers' Prize," is a tale above the average merit; more may not be said of it, except that it is altogether unobjectionable; indeed, the teaching is sound and good.

"The Children of the Parsonage" is a pretty volume, by an author of well-established repute. "Granny's Story-Box" and "Our White Violet" have given assurance that any production of the lady's pen may be received with confidence. Many children will look here for a treat in the future from experience of the past.

"Isabel's Difficulties; or, Light on the Daily Path," by M. E. Carey, is a book full of incident, often startling, and often touching—a sensation story, indeed, but without unhealthy excitement. The heroine has little "light" on her "daily path"—she has a perpetual struggle, but a happy triumph.

Perhaps the prettiest and pleasantest of "the lot" is entitled "Feathers and Fairies; or, Stories from the Realms of Fancy," by the Hon. Augusta Bethell. The lady is free of Fairyland from Spain to Norway, from Denmark to Constantinople; and very rarely has there been so zealous a gleaner in fields where the harvest seemed to be all gathered in. The oldest and best writers for children might be proud to claim some of these "stories;" and more than one of them seems to have inspired the author to think and write well for the young.

The artists to whom has been entrusted the duty of illustrating these volumes are Messrs. John Absolon, R. Greenaway, D. H. Frenton, and C. D. Murray. They have done their business to the satisfaction of the critic, and no doubt to the delight of the little readers, who will again acknowledge their debt of gratitude to Messrs. GRIFFITH AND FARRAN.